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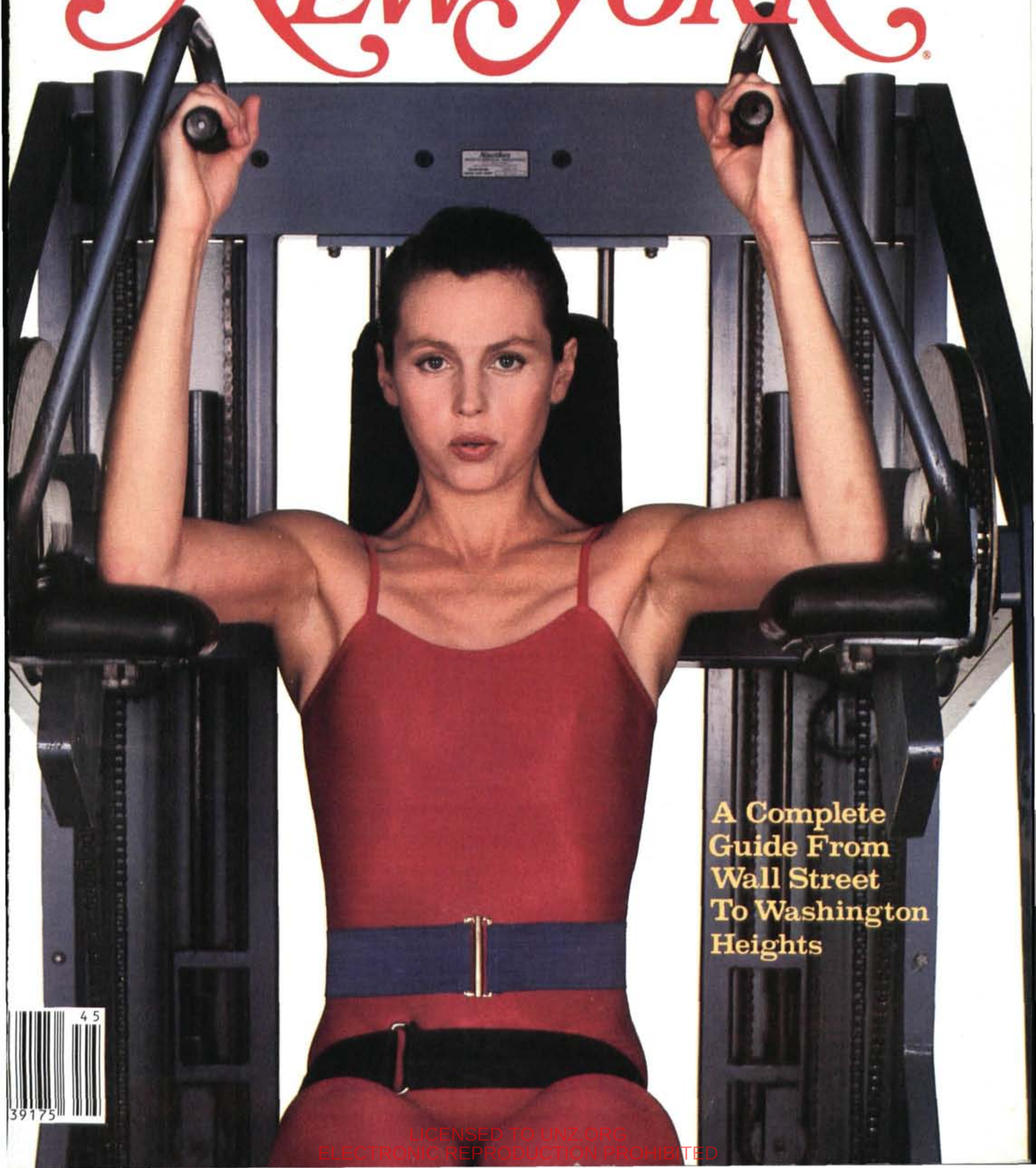

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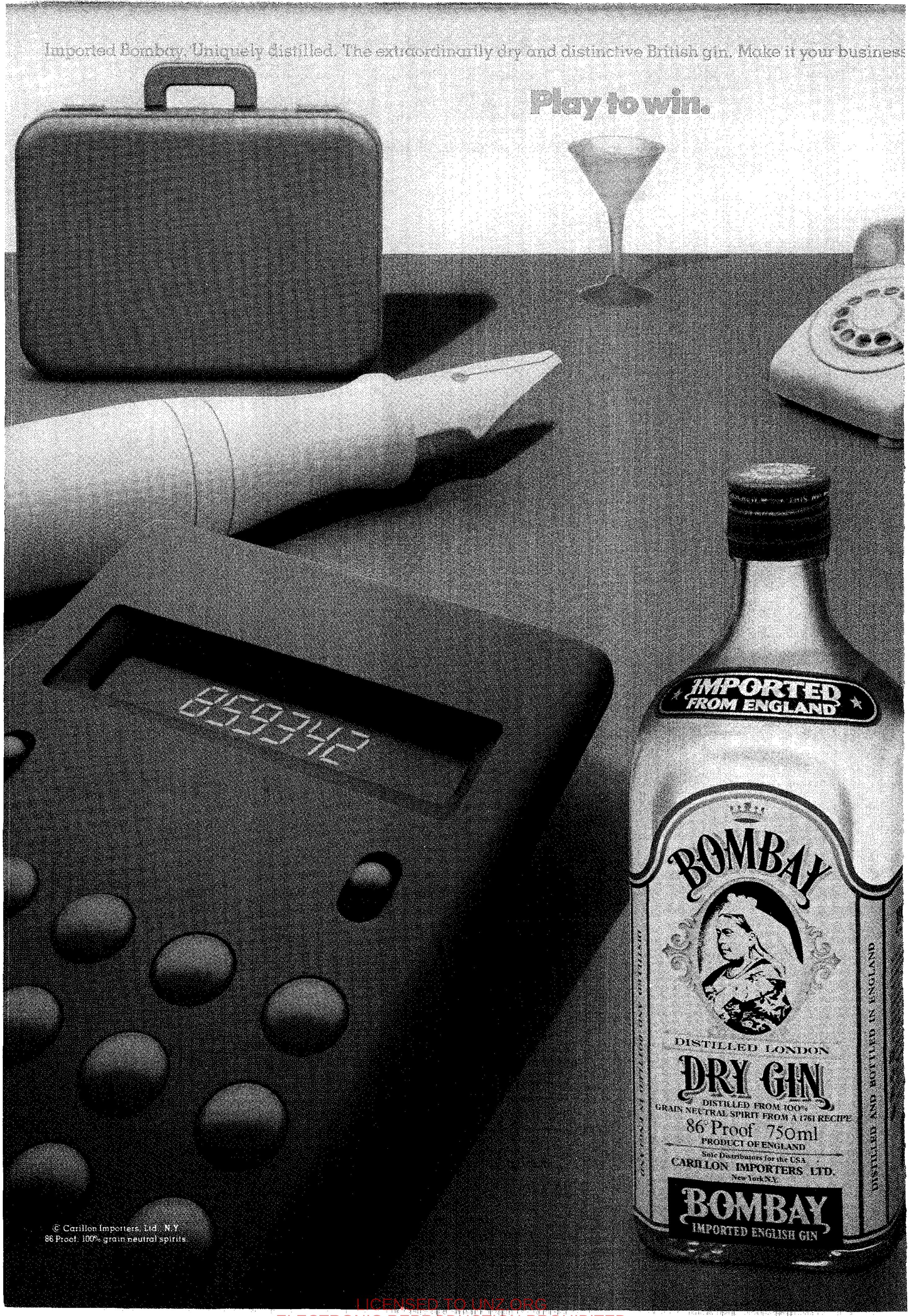
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By Joe Klein

When the design for the New York Convention Center was unveiled in late 1979, it was hailed as a breakthrough. Moreover, the building, with twice as much exposition space as the New York Coliseum, was expected to bring in nearly $500 million in business by 1986. But the convention center proved much harder to build than to design. And, even now, it's hard to see the light at the end of the tunnel.

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Model: J.R., of Mannequin Models, shown at the Sports Training Institute.

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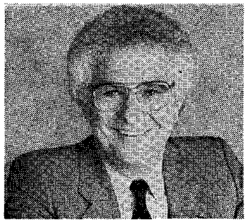

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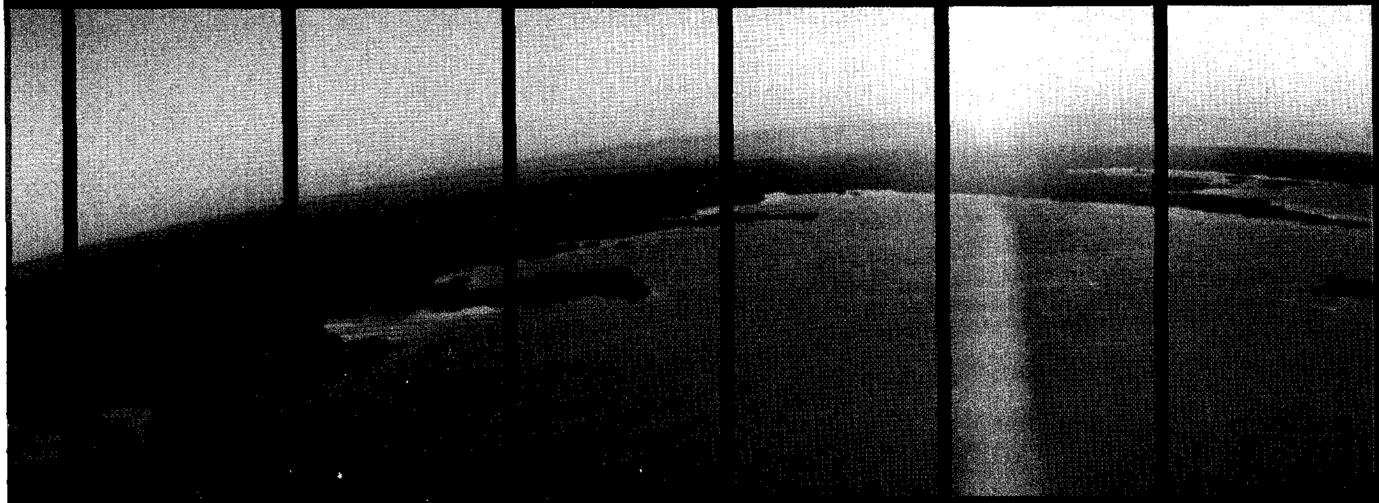

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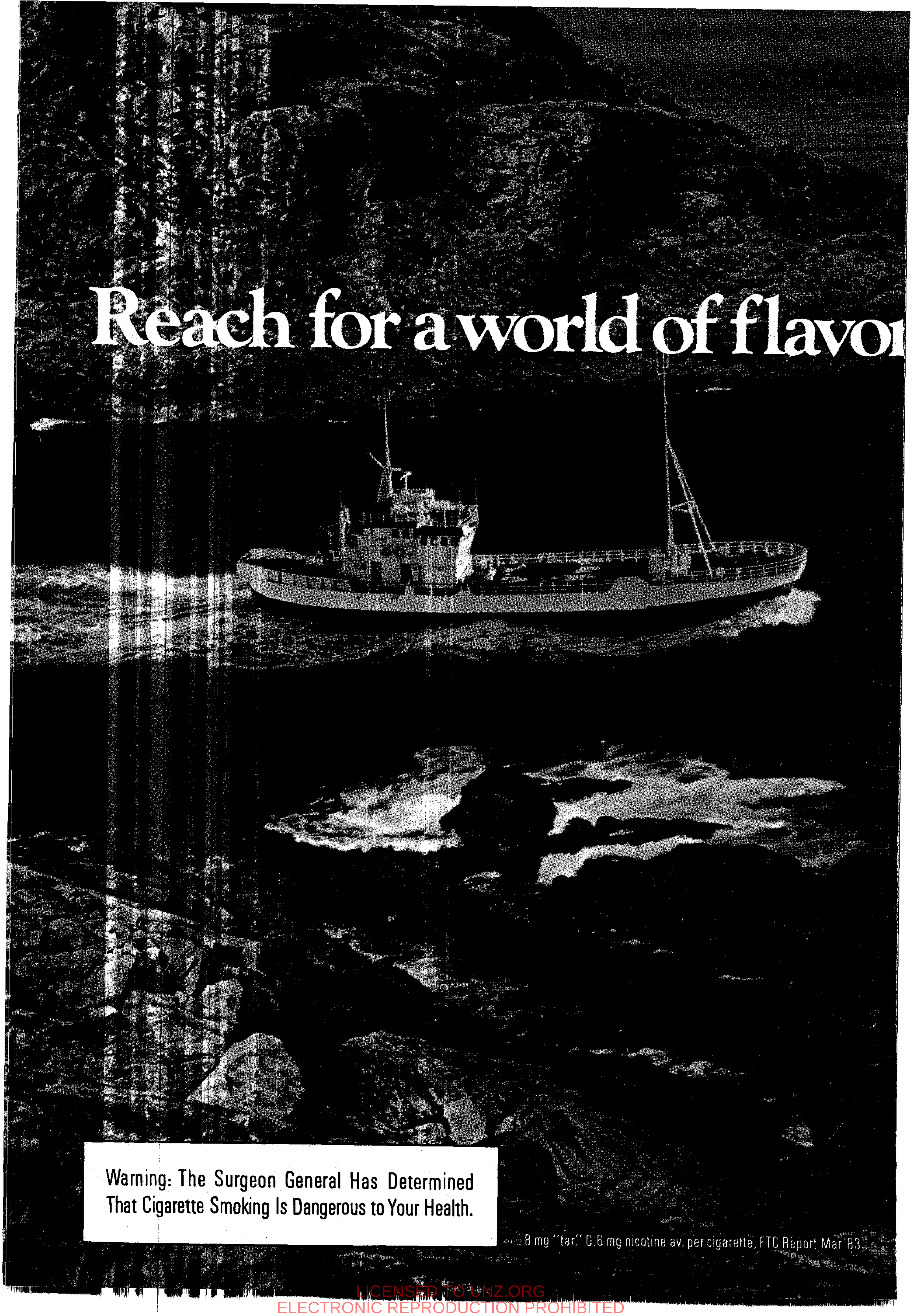
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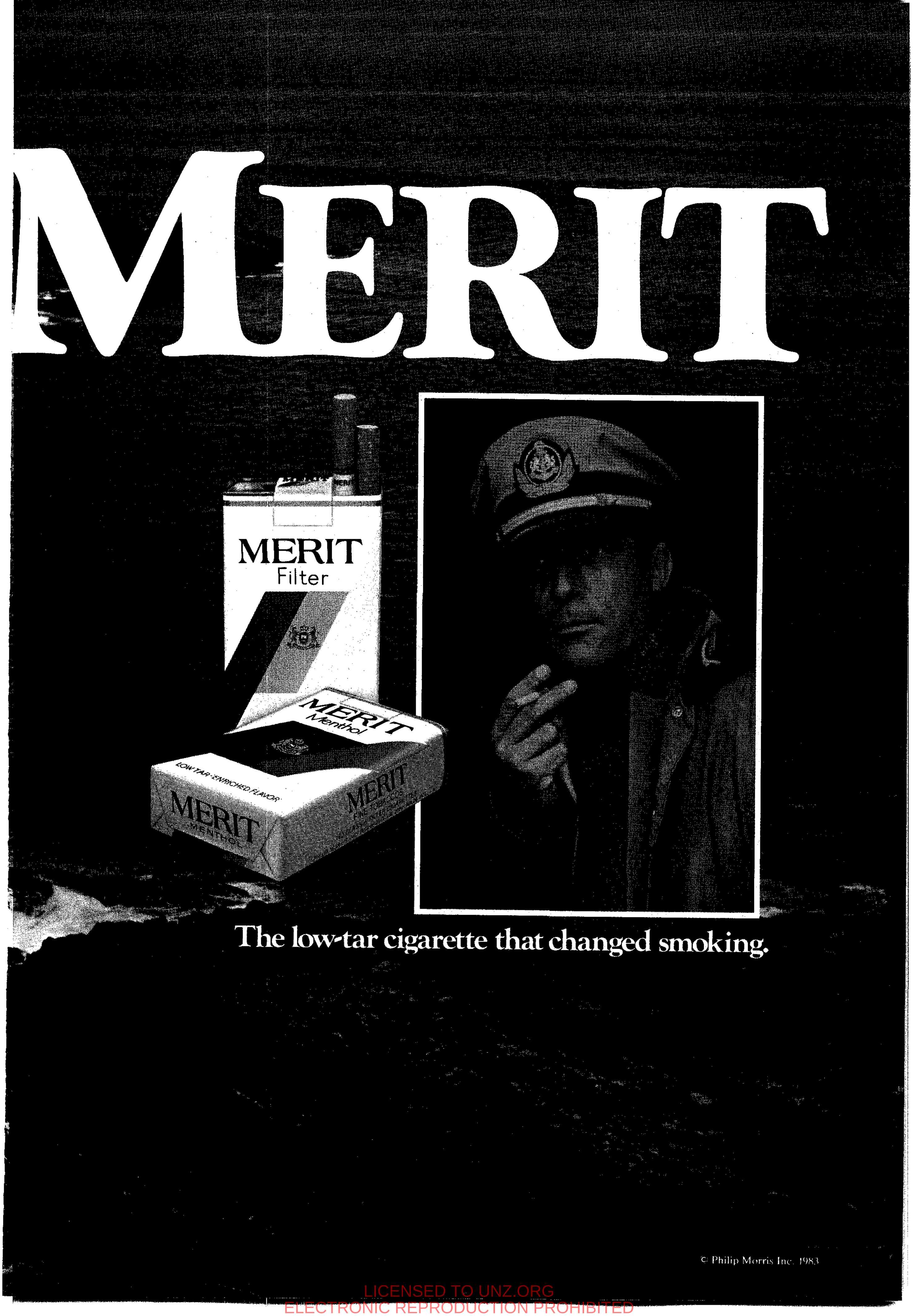
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LETTERS

Celebrating the Met

THE COVER AND CONTRIBUTIONS TO your special issue on the Metropolitan Opera were splendid ["The Magic of the Metropolitan Opera," assembled by Jordan Schaps and Nancy McKeon, October 17]. What a beautiful tribute. May this great institution continue to bring us magnificent beauty for another hundred years.

Marvin M. Sigel
Dallas, Tex.

AS AN ITALIAN, I MUST PROTEST THE omission, in your otherwise excellent article, of one of the best "Italian" tenors who ever sang at the Met: Jan Peerce.

Claudia Persi
Milan, Italy

THOROUGHLY ENJOYED YOUR SPECIAL ssue on the Metropolitan Opera's centennial.

Steve Fried
Brooklyn

WONDER HOW MANY OF TODAY'S OPERagoers would take their chances to hear Callas, Crespin, Tebaldi, Rysanek, Kirsten, and Tucci, who were all "filling n when they happened to be passing through town" in the 1964–65 *Tosca* casts ["How Good Is the Met?" by Peter G. Davis, October 17]. I wonder how many would swap the "well-rehearsed" casts of this year's season for those excitng singers. I know I would. In fact, Peter Davis has persuaded me to go back to my turntable and listen once again to the Met's *Tosca* broadcast of January 7, 956. In addition to Tebaldi and Tucker, Leonard Warren was also passing hrough town then.

Melvin Solomon
Manhattan

YOUR MAGNIFICENT SALUTE TO THE MET was marred by not including one of the great coloraturas—New York–born Beverly Sills.

Geraldine Segal
Randallstown, Md.

RUDOLPH BING WANTED THE CACHET OF a Lincoln Center address, but he didn't want potential competition. So he moved the Metropolitan Opera with the provision that the original house be destroyed. No other city in the world would have allowed the destruction of such a magnificent home for opera. No other city in the world would have allowed the malignant neglect that gave the Met hierarchy the rationale for moving. The current celebration of the Met's one-hundredth anniversary is a mockery of New York's resolve to preserve and defend its architectural heritage.

Halton Adler Mann
Manhattan

HOW COULD YOU OMIT MARIO DEL MONaco, who electrified the house in 1959 with *Andrea Chénier*?

Edwin J. Fehrenbach
Bethpage, N.Y.

ROBERTA PETERS DESERVED MORE THAN a picture the size of a postage stamp. Her history speaks for itself.

Fred Sobel
Queens

Profile in Courage

I WANT TO THANK LINDA WOLFE FOR THE fine article she wrote about Jacqui Bernard ["The Death of an Idealist," October 17]. Jacqui was a friend of my parents', and when I moved to Manhattan, in my early twenties, Jacqui put me up for a few weeks. During that time we formed a friendship that continued until her death. Linda Wolfe captured much of the essence of Jacqui—her anger, commitment to social justice, zest for life, unflagging independence, uncompromising feminism, and warmth. The pictures were perfect—Jacqui at the shore, proudly displaying her woman's body as it was, the effects of time be damned—and the quotes were easily recognizable to those who knew her: "I was interested in social change, not a social life." Jacqui knew she was out of step in many ways by being a practicing idealist, but she also had the courage and fortitude to pay the price her way of life demanded. Many of her friends were concerned when she moved to the edge of Harlem, and clearly the concern was justified. But Jacqui would have been a different person if she had *not* moved there. Much of Jacqui's life was spent fighting fear, and so she could not live in a fearful manner.

Lee Horvitz
Evanston, Ill.

Age of Anxiety

PATRICIA MORRISROE SHOULD BE COMmended for her sensitive "Portrait of a Lady" [October 3]. The Upper West Side women described by Ms. Morrisroe are but a small sample of a host of elderly people in neighborhoods in every borough of the city who are struggling to

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retain their dignity and independence They are waging an uphill battle agains loneliness, fear, and economic deprivation. The city's more than 300 senio centers help with a hot meal and companionship. Obviously much mor needs to be done.

Janet S. Saine
Commissione
Department for the Agin
Manhatta

Little Big Men

YOUR EXTREMELY KIND FEATURE ON TH perennial losers of the National Footbal League ["The Sporting Life: Giants i the Earth," by Vic Ziegel, October 1 should have been written instead b your master of vitriol, John Simon. Except for a few golden years, the Giant have never had a first-class coach. No have they ever had a top-notch quarterback. Why 76,000 people schlepp to Ne Jersey each Sunday to see the amateu football played by the Giants is totall beyond my comprehension.

Ted Meye
Chapel Hill, N.C

Minority Report

I WAS DISAPPOINTED BY JOE KLEIN' "The Power Next Time?" [October 10 He concentrated on Assemblyman A Vann and black politics in New York. O the 1,685,956 votes cast in New Yor City in the 1982 gubernatorial electio Puerto Ricans and other Hispanic made up an estimated 10 percent of th total. Hispanics constitute approximately 20 percent of New York's population: There can be no 1985 minorit mayor without their vote. Of the city' eleven Hispanic elected officials, onl one has been approached by the Van organization. Maybe the Hispanics wi go with Mayor Koch—at least he want to run with Assemblyman Serrano.

Apolinar Trinida
Manhatta

Statutes of Liberty

BERNICE KANNER'S ARTICLE "CASHIN In on the Cup" ["On Madison Avenue, September 19] contained a statemer that E. F. Hutton & Company, Inc., ha paid some $100,000 for permission t feature the yacht *Liberty* in a new T commercial. For the record, this firm ha proudly endorsed *Liberty* via its synd cate (the Freedom syndicate) but ha never arranged to feature the yacht in commercial or paid any money to re serve this privilege. The yachts that appear in Hutton commercials are *Spir* and *Freedom*. *Liberty* was not constructed when these commercials wer produced.

Alan G. Browe
Senior vice-presiden
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INTELLIGENCER

Sinatra's Men Take On Anti-Apartheid Group

A WIDELY PUBLICIZED EFfort to persuade entertainers and athletes to boycott a South African resort has run into opposition from top aides to Frank Sinatra.

Artists and Athletes Against Apartheid, a group led by Arthur Ashe and Harry Belafonte, aims for a general boycott of South Africa, with Sun City, a resort where Sinatra has performed, the leading target. The group held a press conference in Los Angeles in October to discuss the campaign, and shortly before it began, Sinatra's press agent, Lee Solters, and lawyer, Milton Rudin, showed up with Sun City's entertainment manager, Hazel Feldman.

At Sun City: *His contracts forbid any segregation.*

"We asked if someone from the Republic of Bophuthatswana could be on the stage, but [the organizers] refused," said Solters. Sun City is located in Bophuthatswana, a collection of six unconnected land parcels that South Africa has set up as a homeland for 2-million blacks stripped of their South African citizenship. No country other than South Africa recognizes it as a nation-state.

Solters said he was irked that the group had criticized Sinatra for playing Sun City; it and Bophuthatswana are racially integrated, he maintained, and Sinatra's contracts forbid "any kind of segregation" where he performs.

Randall Robinson, executive director of TransAfrica, a Washington organization involved in the boycott, retorted that "Sun City is there for whites, and they control Bophuthatswana, which is 99 percent black. Sinatra knows full well that his appearance in Sun City lent credibility to the grand plan for apartheid."

Sinatra reportedly received some $1.6 million for a 1981 engagement at the resort.

Zipkin Hears A Mouthful

NANCY REAGAN'S BEST friend in New York, Jerry Zipkin, got some food for thought while lunching the other day at one of his favorite hangouts, Mortimer's.

According to another regular customer there, Zipkin, who's known as a perfectionist, had taken to audibly criticizing the quality of the food at the Upper East Side restaurant.

"This time, he was complaining that the only vegetable was creamed spinach, and finally [Mortimer's owner] Glenn Bernbaum had had enough," the customer said. "He said if the food was so bad Zipkin should take his business elsewhere."

A day later, Zipkin telephoned Bernbaum to mend fences, the customer said. "Jerry wants to continue to be where the set hangs out."

Said Bernbaum, "We made up."

Zipkin, who has escorted the First Lady to Mortimer's several times, commented, "[It was] really nothing."

Did Dan Rather Hog the Airwaves Last Week?

DAN RATHER MAY HAVE WON raves for his coverage of the Beirut bombing, but other CBS anchors are said to have complained that he was taking their airtime.

On air the Sunday morning after the disaster, Rather remained to anchor that day's 6 and 11 P.M. news shows, which are usually handled by Morton Dean and Charles Osgood. And on Tuesday, he did news briefs that are the regular turf of Dean and Douglas Edwards.

"Mort and Doug made it clear to management that they thought it was wrong," said a network insider. "Rather is the prime anchor, but these other three people have their pride—and I don't recall Walter Cronkite ever usurping things this completely. This is a relatively new trend."

Indeed, NBC put on Tom Brokaw the evening after the bombing, but ABC used its regular weekend anchors. "We felt it wasn't necessary to use Peter Jennings, since he'd been on earlier," said an ABC official. CBS News president Ed Joyce said, "When a major story breaks, I want Rather."

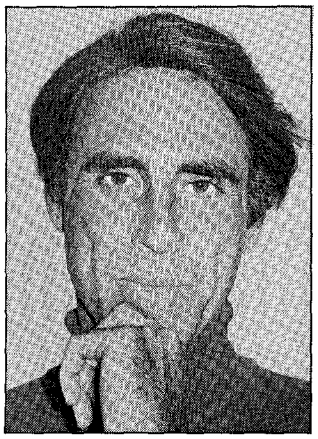
Andy Stein Takes a Step Toward Congress

MANHATTAN BOROUGH President Andrew Stein has arranged through media strategist David Garth to have a poll done on his chances of winning the East Side's silk-stocking congressional district next year from millionaire liberal Republican Bill Green.

Stein, a Democrat and a millionaire's son, told *New York* he expects Garth to "handle my campaign if I run." He had said this summer that he would decide by the end of the year whether to enter the race.

A Green aide pointed out that Stein already seems to be behaving like a rival. For instance, when the congressman made a September expedition to the Lower East Side to investigate drug trafficking there, Borough President Stein took a similar trip the same day.

Stein likes to note that his trip, not Green's, was joined by Republican senator Al D'Amato. Green's aide countered, "Yes, he got D'Amato, but I wouldn't expect him to have him in a general election—and we would expect a lot of Democrats to be in Bill Green's camp."


Stein: *Ordered a poll.*

BY SHARON CHURCHER

Photographs: top, Barrett/McCann/Gamma-Liaison; bottom, James Hamilton.

Dinner in L.A., Votes in Congress: A Connection?

MCA-UNIVERSAL CHIEF LEW Wasserman played host recently at two Beverly Hills gatherings attended by Democratic senators that raised over $200,000 for the Democratic party. And executives at the three TV networks charge that the events helped ensure a subsequent victory for Hollywood on Capitol Hill.

Wasserman: *Host to senators.*

First, Wasserman and Motion Picture Association of America president Jack Valenti met with four senators, led by Lloyd Bentsen, of Texas, at an October 10 luncheon at the Beverly Wilshire Hotel; that evening, Wasserman was co-chairman of a dinner attended by ten senators at Chasen's.

"At the lunch, Valenti and Wasserman gave them the Hollywood side on the financial-interest rule, and in the evening, stars like Alan Alda circulated and did the same thing," contended a network source. The federal financial-interest rule bars the networks from owning entertainment shows they broadcast. The networks and the Reagan administration want it repealed; Hollywood has lobbied to preserve it.

On October 19, the Senate Appropriations Committee voted 16 to 13 to put off any repeal, and three of the ten senators who'd been at the Beverly Hills bashes took part in the vote, two of them siding with the majority. "The two had been neutral, if not for repeal," said a network official. "If anybody thinks Hollywood's bag of money didn't sway this, they're nuts."

An aide to Bentsen, who is chairman of the Democratic Senatorial Campaign Committee, responded, "That is ludicrous. It makes absolutely good sense for a Democrat to come out on the side of little independent TV stations and film producers."

Boys to Join Bunnies at the Playboy Club

HERE'S A NEW OPPORTUNITY for men: You'll be eligible to don "provocative" garb and join the previously all-Bunny serving staff of the New York Playboy Club when it reopens in January.

"This will be consistent with the changes we're making in the magazine," Playboy executive Dan Stone said, referring to a recent announcement that *Playboy* is seeking to increase its appeal to women. "Only 15 percent of the club's 700,000 members nationally are women, and we would like that increased significantly. We are trying to find something kind of provocative for the male costumes."

Bunny: *A man's job?*

The men will work in a bar that in another departure from Playboy tradition will be open to nonmembers. "If we're successful in New York, we may add males to our other clubs," said Stone, who conceded that business at the chain has been lagging.

How about rumors that Playboy research has found Bunnies losing their attraction? "I don't believe their time has passed, but we may look at some costume changes," Stone said.

Tim Rice Plans a Medieval Musical for Broadway

AFTER THE BRITISH TEAM OF Tim Rice and Andrew Lloyd Webber created such hits as *Evita* and *Jesus Christ Superstar,* composer Lloyd Webber had a triumph on his own with *Cats.* Now Rice plans to make Broadway without his ex-partner.

He has written *Blondel* (subtitle: *A Musical for the '80s—the 1180s*), with music by Stephen Oliver, who wrote the score for *Nicholas Nickleby.* The plot concerns a medieval minstrel and his group, the Blondettes.

"It's the first thing I've done for the stage without Andrew," Rice said. "He did *Cats,* which didn't need a living lyricist, and I suddenly realized it was years since I'd done a show."

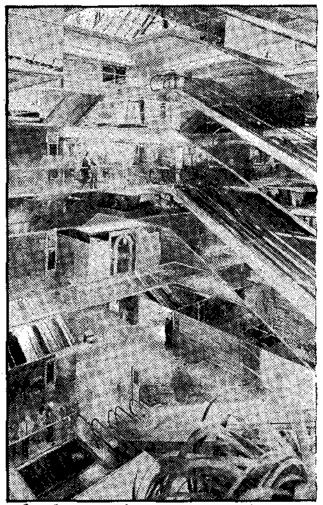
Blondel opens in London this month, and Rice says if it works there he wants to have it on Broadway by next September. It contains such British humor as a Margaret Thatcher-style economic speech set to music, but, Rice said, "it would be a mistake to change it for America. After all, we did a musical about Argentina that was very successful in New York."

Rice: *1180s pop.*

Retailers Trump Trump Tower

THE TRUMP TOWER'S MANagement has had a near-mutiny on its hands, with its upscale retailers balking at an order to stay open later.

Trump vice-president David Sklar recently told the stores in the tower not to close until 8:30 P.M. Thursdays and 6:30 P.M. other weekdays—instead of at 5:30 or 6 P.M., as at present. Sunday openings would probably be the rule during the Christmas-shopping period, he added.



Atrium: *The stores protested.*

"He said this was to conform with the hours of other Fifth Avenue retailers, but our customers do not shop at night," scoffed Julie Sommer, manager of Lina Lee, a women's-clothing store in the tower that has continued to close at six.

Remarked Robin Raw, manager of the fine-goods-and-jewelry store Asprey, "The reading of the lease is quite clear. It says that we need to conform to the hours of shops on *upper* Fifth Avenue. We are not hamburger retailers. We are closed by 5:30 P.M. each day, and we only open on Sundays in Arab countries."

Last week, Sklar had second thoughts about his new rule. A memo was sent around informing all the stores that staying open till just 6 P.M. would be acceptable. Said the tower's owner, Donald Trump, "It's a compliment, in a way, that they don't need longer hours."

Photographs: top, Wide World; center left, Ron Galella; center right, Wolfgang Hoyt/ESTO.

It happened in an instant.
The televisions went blank,
the radios-silent.
Plans were forgotten.
Arguments no longer mattered.
The cities were gone,
the future abandoned.
And the only thing
they have left to hold onto,
are the people they love.

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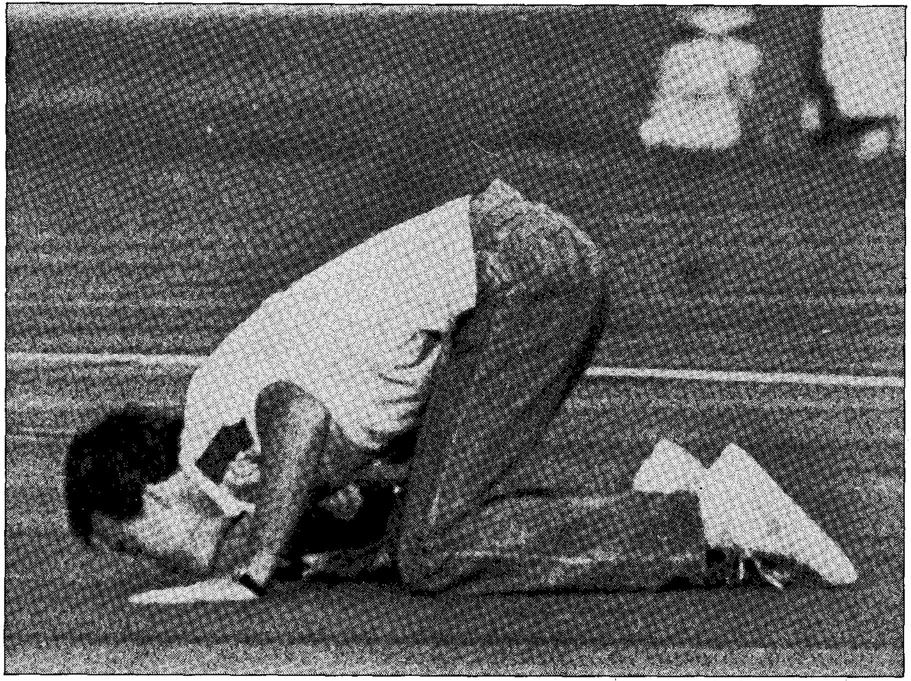
The National Interest/Michael Kramer

REAGAN'S FALKLANDS



Free at last: *American student gives thanks after rescue from Grenada.*

Striking Back

THE KIDS CLINCHED IT. FOR A TIME LAST week, it seemed as if the administration's primary public reason for invading Grenada was a sham. The president said he feared for the safety of the thousand or so Americans on the island and especially for the students at St. George's University medical school. But the school's chancellor, back home on Long Island, had another view: Charles Modica called Reagan's action "very unnecessary." Modica said his students were in no danger from the revolutionary council that had overthrown Grenada's government.

That was before the State Department clued him in, and by midday on Wednesday, Modica had changed his tune. And then, only hours later, the chancellor's raised consciousness was confirmed as the first group of evacuated students arrived at an air-force base in South Carolina. A few of Modica's students kissed the tarmac; all said they had been scared to death and were glad the administration had acted to save them. If the champagne hadn't already flowed at the White House, it surely did then; nothing solidifies public opinion like a threat to American innocents abroad.

The president's other reasons for landing on Grenada will be debated for months—the more so because they may foreshadow the pretexts for future intervention elsewhere, particularly in Nicaragua.

Reagan said he invaded Grenada to "forestall further chaos" and "to assist in the restoration of conditions of law and order and of governmental institutions." Neither of these goals applies to Nicaragua. America may disagree with the Sandinistas, but their legitimacy is not in doubt, and there is widespread popular support for the ruling comandantes.

Chaos, however, is in the eye of the invader, and an American move into Nicaragua would be justified by the White House as necessary to prevent the spread of Marxism to Managua's neighbors—which is exactly the same fear that compelled the United States to go into Grenada, a reason Reagan might well have deemed sufficient even if no Americans had been present on the island. Other Central American nations might applaud a marine attack on Nicaragua, but their cheers would be muted and private. Nicaragua's neighbors abhor the Sandinistas' creeping totalitarianism, but no one foresees the kind of "invitation to an invasion" that the Organization of Eastern Caribbean States handed the White House last week.

The United States is continuing its covert aid to the counterrevolutionaries in Nicaragua, but an *overt* move is not in the cards. Still, it pays to keep the Sandinistas guessing, and that's the message Washington hopes Managua will take from Grenada. "We've been flexing our muscle down there, and it's been working," says a senior Reagan aide. "The speech of Daniel Ortega [the coordinator of the Nicaraguan junta] last July was a response to our pressure. Now that they know we're capable of military action, they may well bend some more."

Yes—but to what end? The Sandinistas still aren't negotiating seriously, and they still think they can gain propaganda points simply by pretending to talk. That's what their October 20 "peace" proposal is really all about. The rhetoric is wonderful. The Sandies appear to offer the kind of symmetrical treaty the United States says it has been seeking all along: a promise on Nicaragua's part to cease aiding the leftist guerrillas in El Salvador in exchange for America's reining in the *contras* in Nicaragua. The key sentence pledges that Nicaragua "will not permit" its territory "to be utilized to affect or to threaten the security of the United States or to attack any other state."

Two problems: The United States itself is not threatened by Nicaragua, and the word "attack" is artful in the extreme. Nicaragua is not about to "attack" anyone. If it did, the United States would attack back. The problem, says the Reagan administration, is Nicaragua's support for indigenous rebel groups in countries like El Salvador and Guatemala. And another problem. In interpreting the key provision, a senior Sandinista leader says its language would preclude the establishment of Cuban or Soviet installations in Nicaragua. What's an installation? He isn't "prepared" to say.

Despite such elegant ambiguities, the Sandies' proposals may in time come to represent movement toward a settlement. Managua may have intended its "peace" offering as a public-relations ploy, but after Grenada it may be willing to put some teeth in it. At least that's what the White House hopes. We'll see soon enough.

Meanwhile, the events of last week prove that pressure works both ways: The United States is applying it in the Caribbean and succumbing to it in Lebanon. During his visit to Beirut last week, Vice-President George Bush said, "We aren't going to let a bunch of insidious terrorist cowards shape the foreign policy of the United States." Actually, we are.

The problem in Lebanon is not that

Photograph: Wide World

Ring out the old name...

(National Bank of North America)

Ring in the new!

Welcome to National Westminster Bank USA

National Bank of North America is now National Westminster Bank USA.

Four years ago, we became part of one of the world's largest banking groups. The change in our name symbolizes this affiliation and our expanded ability to offer improved banking services. These include our full range of deposit and loan services, the advantages of 24 hour Teller Beam® banking machines, and discount brokerage.

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Our customers still enjoy the security of dealing with an established, FDIC insured, American bank; one which has an $85 billion world-wide connection. It also means our customers continue to deal with our competent staff, who offer quality personal service and banking expertise.

So, ring out the old name...ring in the new. Welcome to National Westminster Bank USA.

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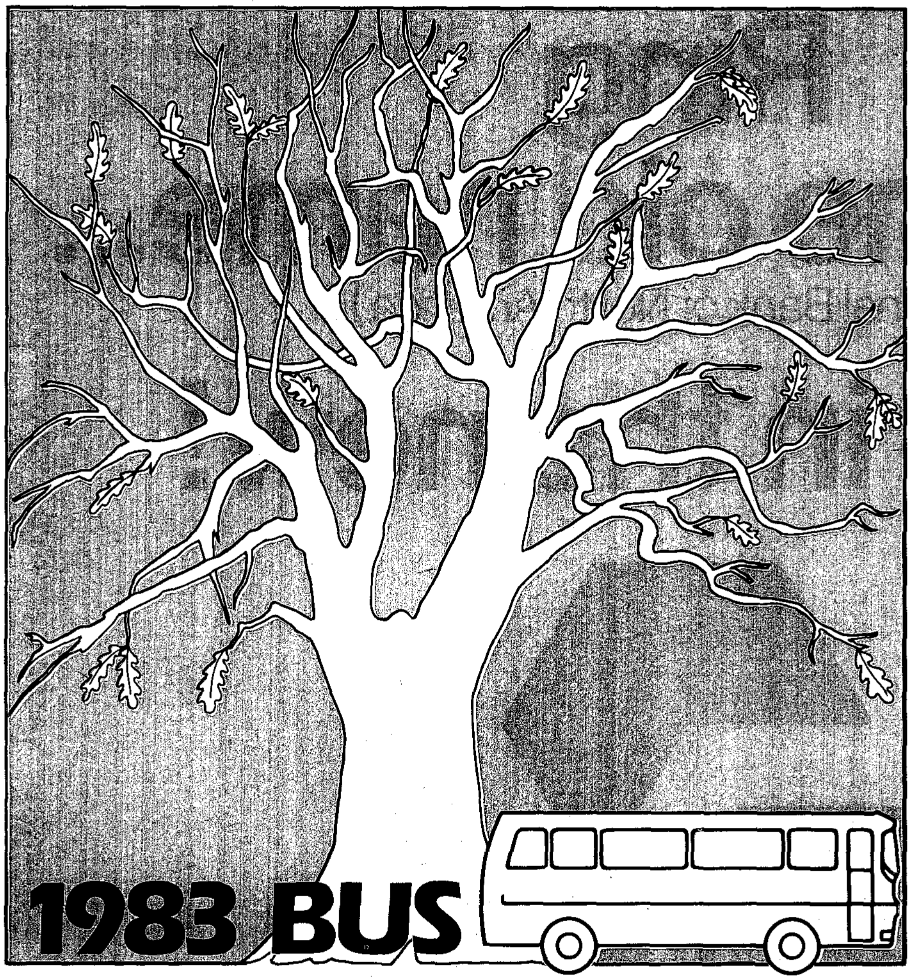


VACATION SHOW

This land is beautiful in the late fall and early winter. There are lots of fascinating places to see and things to do. Enjoy a day at the Bus Vacation Travel Show and learn how to see it all and do it all by bus.

You'll get lots of great vacation and weekend travel ideas. There'll be live entertainment and a chance to win prizes during regular drawings at the Port Authority Bus Terminal. You'll see an exciting exhibition of unique buses.

See the Bus Vacation Show. It's an idea whose time has come.

Thursday and Friday, November 3rd and 4th, Noon to 6:00 P.M. Saturday, November 5th, 10:00 A.M. to 4:00 P.M.

THE NEW PORT AUTHORITY BUS TERMINAL
(at 8th Avenue between 40th and 42nd Street)

THE PORT AUTHORITY OF NY & NJ

WE'RE MORE THAN JUST A BUS TERMINAL.

the marines lack a coherent mission. Their role has been clear enough: They are a presence, a deterrent to the greater bloodshed that would almost certainly erupt if they pulled out.

At this point, there are three American options. First, the marines can stay where they are. They can fortify their positions and hang on. They will then be better-fortified sitting ducks. A stronger position—besides retreating to the ships offshore, which would be the same as returning to the States—could be found in the Shuf Mountains above Beirut. This is currently enemy territory in the sense that the marines have been fired upon from these very mountains. To establish a base in the hills might require a fight, but once there the marines would be immeasurably safer. While this option seems obvious to me, there is no indication that Washington is thinking about it at all.

A second possibility would have the marines act like the British army in Ulster. They would patrol the streets in support of the Gemayel government. Again, there is no apparent support in Washington for such an expanded mission.

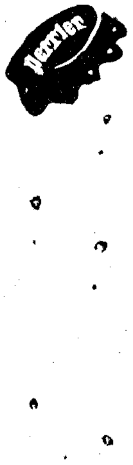
Which leaves Option Three—an outright pullout. And it is this option that the administration appears to want—albeit under cover of a peaceful Beirut. To achieve this objective, there must be a perceived quieting of the situation—which is the point Bush made to President Gemayel. In blunt terms, the vice-president reportedly told Gemayel that he will have to make significant concessions toward creating a broad-based government when the warring parties meet in Geneva this week.

The exact composition of Lebanon's government has been the major obstacle to a negotiated solution. Gemayel and his fellow Christians have resisted Muslim demands that they have a greater role in running the country, something the Muslims are entitled to simply by virtue of their being a majority of the population.

If America forces Gemayel to open up, the United States will have the pretext it needs to withdraw—and the marines' murderers will have achieved their goal. They will have pressured Reagan to pressure Gemayel.

None of this is likely to bring peace to Lebanon. Certainly, the Syrians won' leave. On the contrary, once the multinational force has left, the Syrians will enjoy even greater freedom in Lebanon.

In one week, military force is again proving its usefulness around the globe—against America in Lebanon and for the United States in the Caribbean. Unfortunately, the trade cannot be considered even: The stakes are a hell of a lot higher in the Middle East than in Grenada. ■



BORN SALT-FREE.

Prehistoric cuisine was salt-free, of course. If you could manage to make a fire, you were ahead of the game. And if the game was well-done, you were a four-star chef. Because stone-age man didn't know there was such a thing as salt. Or high-blood pressure, either.

And his favorite libation came from a pure, sparkling, naturally salt-free spring. The spring we now call Perrier.® Earth's first soft drink.

Today, modern man is over-salted. He salts his peas, his porterhouse, his peanuts. Most of his soft drinks, even the diet drinks, are salted, too.

Not Perrier. Perrier has been salt-free since the day it was born. And while other beverages have had to change their contents, the only thing we've had to change is our label. Just to let you know.

Perrier. Earth's First Soft Drink.™

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On Madison Avenue/Bernice Kanner

MIRACLE ON 47TH STREET

A Supermarket for Electronics

UNATTRACTIVE? WITHOUT A DOUBT. Frenetic? Absolutely. Chaotic? Only to the uninitiated. Successful? Very. 47 St. Photo, without mood music or sleek industrial carpeting, is one of the most prosperous merchandisers of cameras, computers, and other electronic gear in the United States. The store operates in a most, well, unorthodox way. For one thing, the company is run by Hasidim, as are so many of the cut-rate equipment stores in the camera district. They don't work Friday afternoons or Saturdays, when all the world is shopping, but they're open on Sundays, their busiest day. Another distinction: 47 St. Photo devises and executes its marketing in-house, with no outside help. "In-house" appears to be a study in confusion, but results suggest that it works.

The enterprise was started fourteen years ago by Irving Goldstein, a Hungarian refugee living in the Williamsburg section of Brooklyn. Goldstein was a 22-year-old rabbinical-college graduate when he and his wife, Leah, put all their savings into a tiny retail camera store at 112 West 47th Street (Goldstein's father-in-law was in the wholesale camera business). "There were two of us and two employees," recalls Leah Goldstein. "We started out with mail order. We did the shipping, the packing, the ordering—everything—working fifteen-hour days and lugging packages to the post office to shave costs. My husband was not afraid to jump into the unknown; he started carrying video when no one else did. We worked hard, yes, but God was with us."

In 1973, 47 St. Photo moved a block east to its current main location, the cramped walk-up at 67 West 47th Street. Here a sign beckons: COME UP TO KEEP PRICES DOWN. In 1976, the company moved corporate headquarters to a warehouse on East 19th Street, and two years ago it opened a roomy 45th Street store to handle the overflow. During an average lunch hour, several hundred customers climb the murky staircase to press four or five deep at the counters. December is the busiest month: Then the lines slither out onto the street—and into the diamond capital of America. On the peak day of the year, December 24, some 5,000 people make a purchase, says store manager Charles Mandelbaum.

The reason for the crowds, of course, is that 47 St. Photo has some of the best prices in town, and in the country. It certainly has one of the most aggressive local ad campaigns, with a two-page spread in each week's Sunday *Times*. The result is that the enterprise rakes in close to $50 million a year. The compan is able to sell cheap because it buy cheap. 47 St. Photo buys by the ton. I buys manufacturers' specials and closeouts. It buys from unconventional distributors. And it passes those saving along to its customers. "We probabl sell more videocassette recorders tha any other outlet in New York," boast video-department head Joseph Greenfeld. "Where do you get a better price from the dealer who sells one VCR week, or us?"

Retailing in New York is an iffy business at best. But hawking low-profi items like calculators and camera seems almost suicidal. The retail markup on cameras is 8 to 10 percent, lo compared with other retail markups o sometimes 110 percent. What's more cameras are often used as "loss leaders,' sold at cost (or even below) in the hop of recouping dollars on highly profitabl accessories such as film. People say 4 St. Photo undersells the undersellers General manager Abe Brown chafes a that. "They say we kill prices, but it's misconception. We're not price setter but followers."

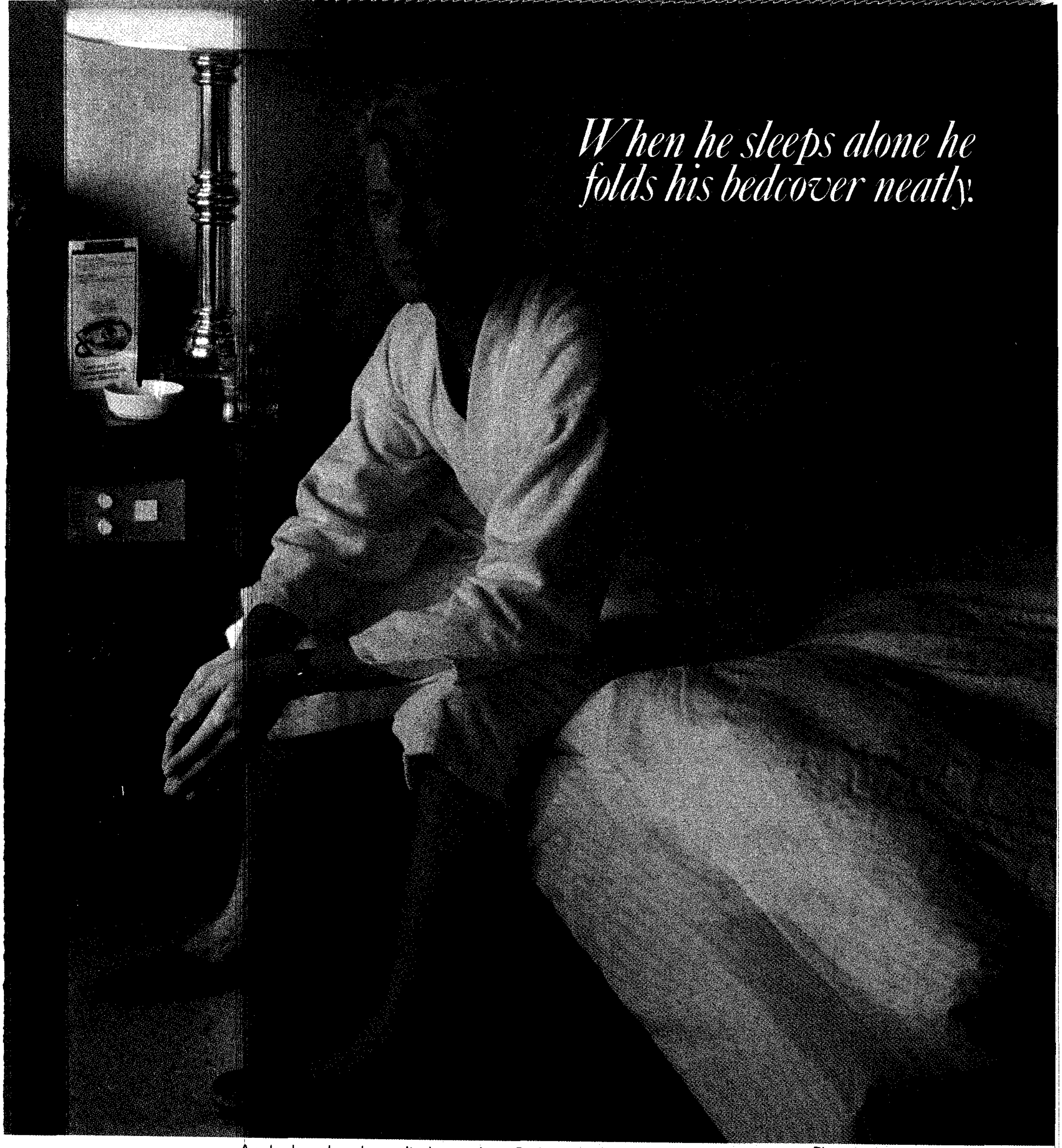
That price-cutting power irks 47 St Photo's competitors. "Comparing the to us is like holding up apples and oranges," says Erich Hirschfeld, presiden of Willoughby Camera Store, a competitor that has been selling cameras fo 86 years. "We don't get you by the lapels and prices here are marked—there's n haggling. The difference in our styles i as sharp as that between Bloomingdale' and the old Korvettes. 47 St. sells price We show our customers how to take picture."

No, 47 St. Photo is no place to window-shop or discuss the relative merit of a piece of equipment. It's obvious tha the salespeople here, many of them Hasidim, are not paid on commissio There's none of that hard-sell hustle. I fact, the salesmen don't really seem t care if you buy or not. "Someone come here and wants to play with fifteen different models and talk features, he' probably come to the wrong place,' Mandelbaum concedes. "We're a high volume operation. But no one is eve rude. And when customers need service they get it."

They also get selection. For with mor than 5,000 items in stock, 47 St. Photo i a supermarket of cameras, electroni equipment, audio and video product computers, typewriters, and darkroo accessories. If there is something manu

Sunday service: *Closed on Saturdays, 47 St. Photo booms on Sundays.*

Photograph by Jim Nachtwey/Black Sta


When he sleeps alone he folds his bedcover neatly.

Photograph by Helmut Newton

And when he doesn't sleep alone?...Helmut Newton peers into the bedrooms of David Bowie and other celebrities in "Private," a collection of notes and photographs in the November issue.

VANITY FAIR

NOVEMBER 1983

A CONDE NAST PUBLICATION

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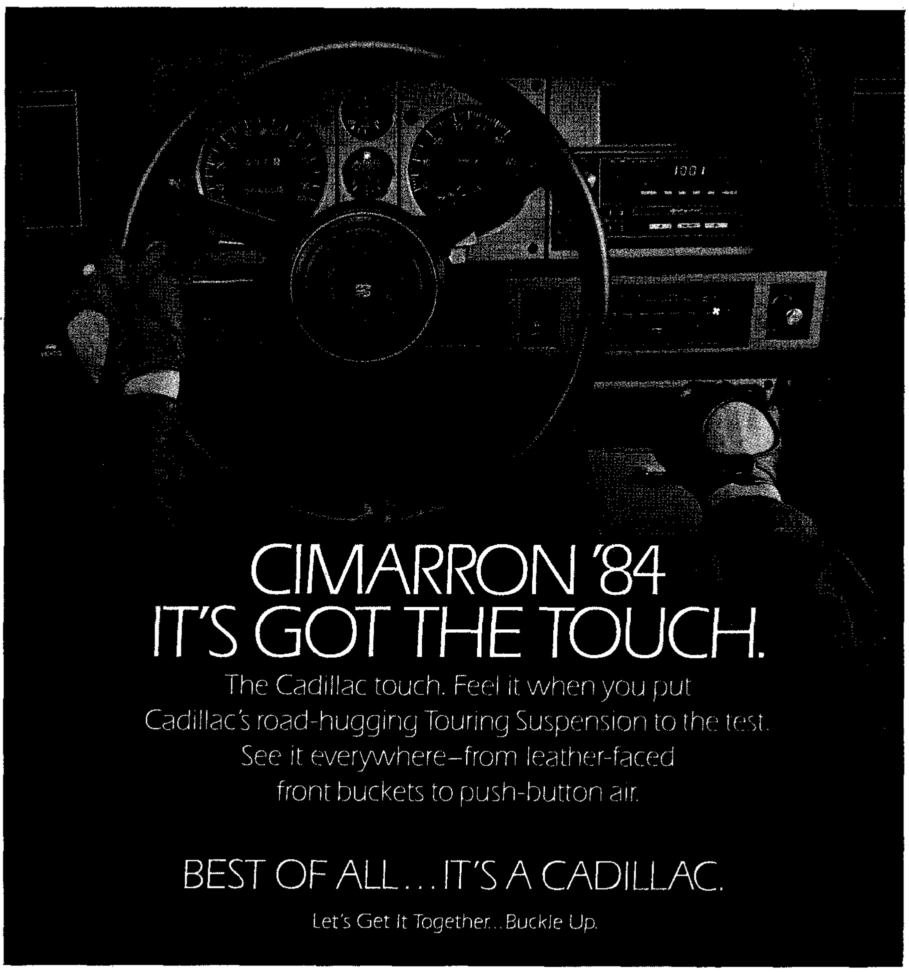

CIMARRON '84
IT'S GOT THE TOUCH.

The Cadillac touch. Feel it when you put
Cadillac's road-hugging Touring Suspension to the test.
See it everywhere–from leather-faced
front buckets to push-button air.

BEST OF ALL . . . IT'S A CADILLAC.

Let's Get It Together...Buckle Up.

Today, Aspen is a little closer to Fifth Avenue

Directly from Aspen, a truely international-class collection
of superior ski fashion for discriminating men and women.
Now at the Rockefeller Center Promenade every day of the week.

Moguls of Aspen

THE WORLD'S CHOICEST SKI FASHIONS

ELLESSE • EURO-HEAD • DESCENTE • VE DE VE OF PARIS • FILA • KIM OF ITALY
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factured in these areas, no matter how obscure, chances are this store carries it.

Perhaps half of 47 St. Photo's volume is still mail order. But that leaves a lot of walk-in customers. The majority of those walking in are men and middle- to upper-middle-class. Many are foreigners, lured there by published reports such as that in *The Underground Shopper*. "While these people may not know where they're at," the guide said in reference to the store's three addresses, "they definitely know what they're doing." The current Miss U.S.A. is a customer, and recently she ushered in Miss England, Miss Ireland, and Miss Switzerland. Arabs come in djellabas, and the embassy staffs of Morocco, Egypt, Sudan, Poland, Israel, the Soviet Union, Hungary, Romania, and East Germany are all regulars. Two years ago, former Pan American Airways chairman Najeeb Halaby waited for a cashier for an hour. If he had been on the computerized mailing list, he'd have received a store catalogue and could have transacted business by mail or phone. The fall-1983 catalogue weighs 13.5 ounces and runs 224 pages.

The catalogue is very cut-and-dried—just like 47 St.'s *Times* ads: a black-and-white sketch of the product, a list of its features, and its low price. Those prices change often, the ads even more frequently. They are composed in a flash on Compugraphic typesetting machines by three typesetters. Nearby are cartons of newspaper clips of rivals' ads from around the country.

Another part of 47 St.'s success story is its relationship with companies. A few years ago, Texas Instruments computers were plagued for the first time by negative news reports. T.I. appealed to 47 St. "Its TI-99/4A was too expensive," says Brown. "We suggested giving a $100 rebate." T.I. agreed, and the 99/4A took off for a time. The same thing happened with the Olivetti Praxis typewriter, says Brown. Such close ties also pay off for 47 St. Photo, as the merchant discovered. When the Sony Walkman was first introduced and demand outstripped supply, there was no scarcity at 47 St. Photo. "We enjoy a very good relationship with manufacturers," observes Joseph Greenfeld. "It shows in the product allowances we receive."

That's just one way that 47 St. cultivates the market. It constantly seeks to change, to add, to weed out. The main store put in a jewelry department in 1981 "because customers kept asking for it," says Leah Goldstein. "We studied the line carefully and made all the connections before opening with the best deals. The selling floor is no place to rehearse." Indeed, at 47 St. Photo, it's the place to rake in. As I shoulder my way down the stairs, fourteen people plow past me in the opposite direction. ■

Consolidated Foods • Boise Cascade
Champion International • Crown Zellerbach • National Steel
Warner Communications • TRW • McDonnell Douglas • City Investing
Metropolitan Insurance Companies • GTE • Moore McCormack Resources • VF
General Foods • Mitchell Energy & Development • Delta • Teachers Insurance & Annuity
Time Inc. • Federal National Mortgage Association • J.C. Penney • Joseph E. Seagram & Sons
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Louisiana Land & Exploration • K mart • Combustion Engineering • St. Regis Paper • Baker International
Johnson & Johnson • Tektronix
Anheuser-Busch • Exxon • Rockwell International
Occidental Petroleum • EG&G
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American General • Prudential • McKesson
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Merrill Lynch • Textron • Eli Lilly • Boeing
Western Electric • Beatrice Foods • 3M
Signal Companies • Warner-Lambert • IT&T
Greyhound • Northwest Industries • Dana
Honeywell • Lear Siegler • Celanese • NCR
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Lucky Stores • Norfolk Southern • Tribune
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Aetna Life • Westinghouse • Continental Illinois
Pabst Brewing • Washington Post • Kroger
Digital Equipment • Northrop • Raytheon
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Hercules • Parker-Hannifin • Ford Motor
General Cinema • Northwestern Mutual
U.S. Gypsum • American Express • Merck
Public Service Electric & Gas • UAL
General Electric • Inland Steel • Du Pont
General Mills • Foster Wheeler
Federated Dept. Stores • Eastern • Eaton
Connecticut General Life
Coca-Cola • United Parcel Service • AT&T
Becton Dickinson
Hewlett-Packard • First Interstate Bancorp.
Great Western Financial • CBI Industries
Standard Oil of Indiana • Eastman Kodak
Texas Instruments • General Motors • LTV
Palm Beach • Adolph Coors • Monsanto
R.R. Donnelley & Sons • Vulcan Materials
Household International • PPG Industries
Abbott Laboratories • Kidde • Chemical
Georgia-Pacific • National Can • Allied
PepsiCo • American Cyanamid • Xerox
Equitable Life Assurance • Trans World
International Paper • Reynolds Metals
Chromalloy American • Union Carbide
Manville • Heublein • First Boston
Pan American • Cluett Peabody
Borden • SmithKline Beckman
Kaiser Aluminum & Chemical
Dart & Kraft • Dow Chemical
Standard Oil of California
American Home Products
American Electric Power
Corning Glass Works
G. Heileman Brewing
Farmland Industries
General Dynamics
National Gypsum
American Motors
Anchor Hocking
Gulf & Western
New York Times
Republic Steel
Kimberly-Clark

Atlantic Richfield
Scott Paper • Perkin-Elmer
Libbey-Owens-Ford • Gannett
Texas Utilities • Dresser Industries
Gillette • PACCAR • Caterpillar • CIGNA
John Hancock Mutual • American Stores
Deere • Phibro-Salomon • Sears Roebuck
Super Valu Stores • Commonwealth Edison
Travelers • Citicorp • U.S. Steel • Southern Co.
Safeway Stores • Norton • Ingersoll-Rand
Bankers Trust • RCA • Borg-Warner • Armco
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Blue Bell • Pacific Gas & Electric • Winn-Dixie
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INTERCO

Which are America's most admired companies?

You'll find out in the second annual FORTUNE Survey of Corporate Reputations.

Last year, FORTUNE asked thousands of business leaders to rate the reputations of the ten biggest companies in each of 20 different U.S. ndustries.

When the votes were tallied, IBM ranked as the most admired corporation overall, followed by Hewlett-Packard, Johnson & Johnson, Eastman Kodak, and Merck.

The survey received more reader mail than any other feature FORTUNE published in 1983.

Now an expanded survey is in the works, and the results will appear in our January 9, 1984 issue.

More than 7,000 executives, directors, and financial analysts will rate companies within their industries on their (1) quality of management, (2) quality of products or services, (3) innovativeness, (4) investment value, (5) financial soundness, (6) ability to attract and keep talent, (7) community responsibility, and (8) asset management.

We're sure that this second annual Survey of Corporate Reputations will make our January 9 issue one of the more closely read of the new year. It will be in readers' hands the last week of December.

The closing date for advertising is November 21.

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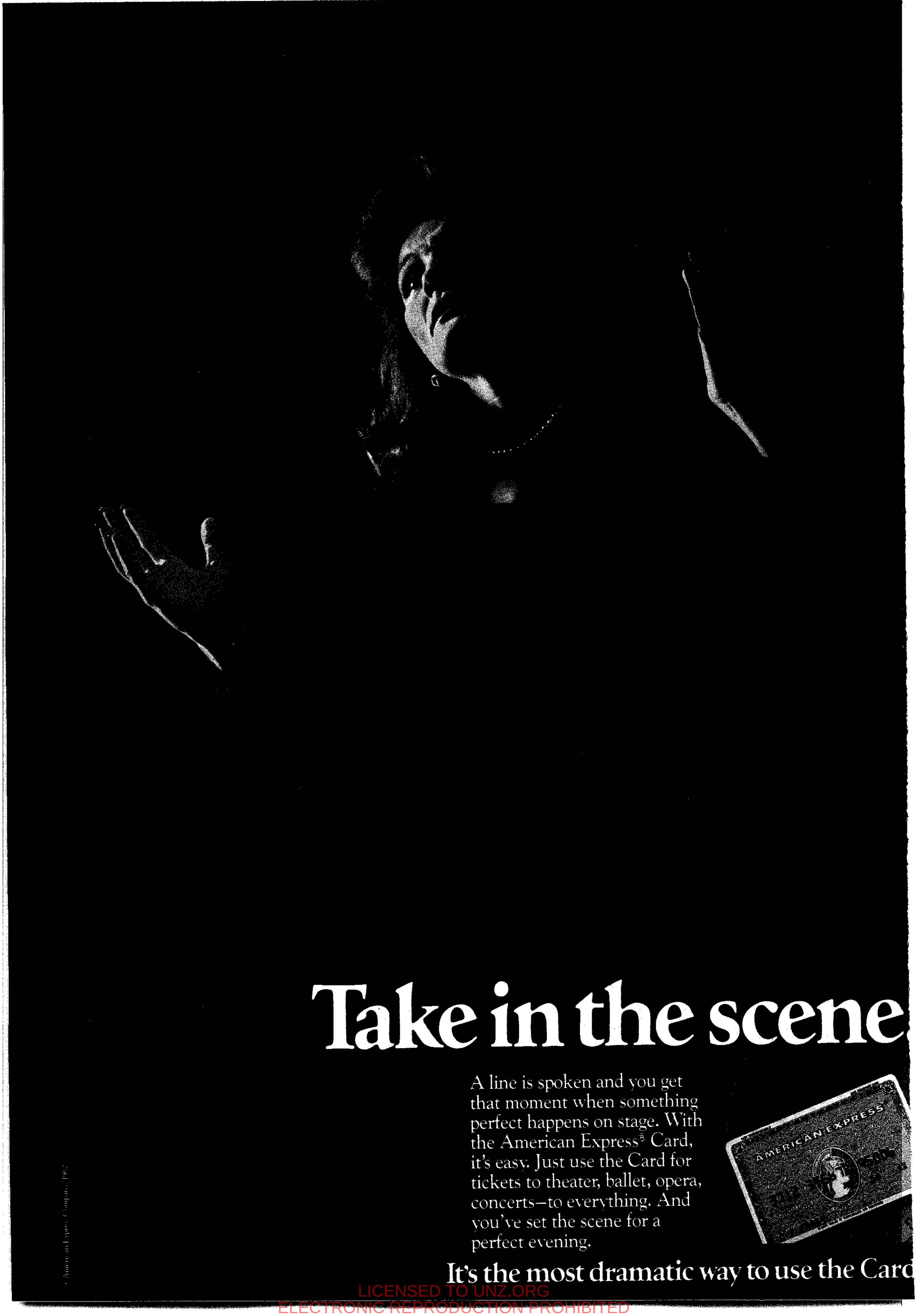

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IN AND AROUND TOWN

By Ruth Gilbert

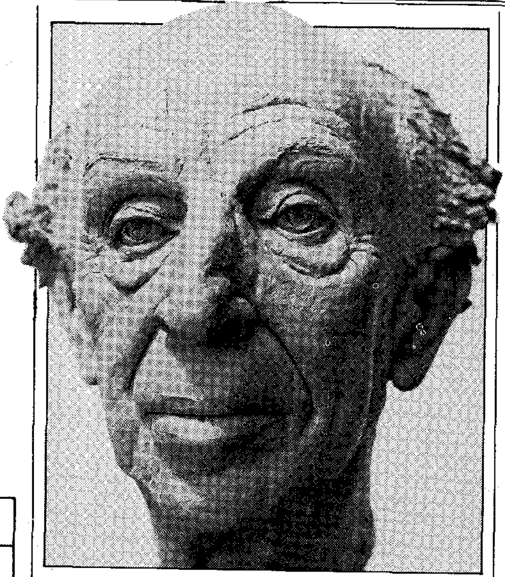
October 31 through
November 9

S	M	T	W	T	F	S
	31	1	2	3	4	5
6	7	8	9			

A new Australian film, *Monkey Grip,* opens November 7 at the Embassy 72nd and deals with the problems of an independent young woman, played by Noni Hazlehurst. Legendary singer John Lee Hooker headlines an evening of blues at Carnegie Hall November 7. And *Testament,* a grim movie starring Jane Alexander, details the aftereffects of a nuclear blast on a small town. It opens November 4 at the Baronet.

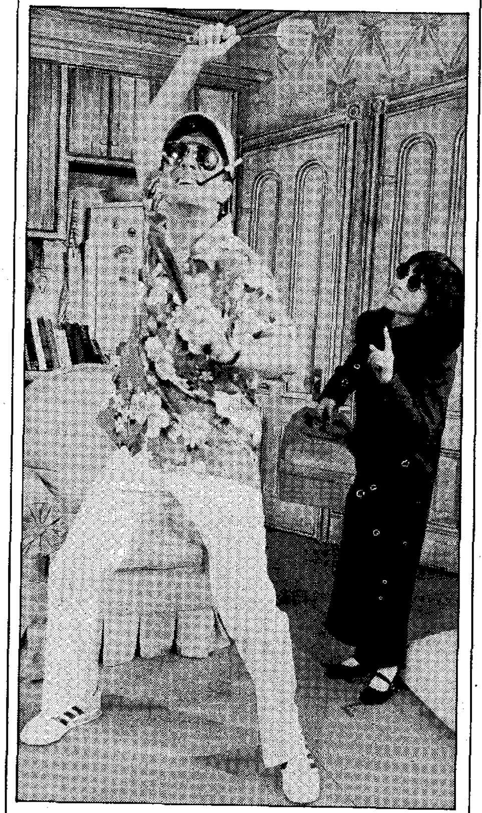
Southern Comfort

Tallulah, a new musical based on the life of Miss Bankhead, has just opened at the Westside Arts Theatre. Helen Gallagher (below, in a typical Tallulah pose) stars as that model of decorum; Russell Nype plays her father, the congressman; and Joel Craig portrays John Barrymore.



Where the Auction Is

On November 4, 5, and 6, the fifth consecutive *Gallery 21,* a live, televised auction of art, antiques, and collectibles, airs on Channel 21. Above is a bronze sculpture of Aaron Copland by Rhoda Sherbell, and you may bid for it on the sixth at 9 P.M.



The Washingtonians

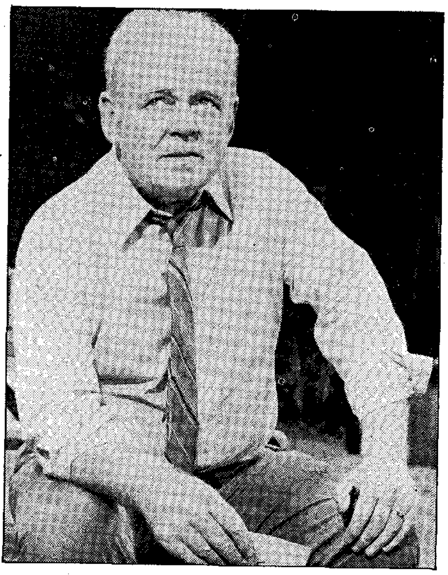
Gary Beach plays Duke and Lauren Tom is a look-alike Honey (above) in *Doonesbury's* reincarnation as a Broadway musical. Garry Trudeau, the comic strip's creator, wrote the book and lyrics, Elizabeth Swados did the music, and the show starts previews at the Biltmore on November 3.

Falling Reign

Helmut Berger (below) plays the doomed monarch in Luchino Visconti's *Ludwig,* which deals with the last king of Bavaria. The United States premiere of the full-length—257-minute—version of the film in Italian will be at MOMA on November 3 at 1 and 6:30 P.M.

A Family Man

Carroll O'Connor leaves lovable bigot Archie Bunker behind in Queens when he makes his Broadway debut, in *Brothers,* a new play about a tough Scottish-American union-local president with four grown sons. It starts previews November 2 at the Music Box, prior to a November 9 opening.



Photographs: top center, Rhoda Sherbell; bottom center, Martha Swope; bottom left, Anita Feldman-Shevett.

New York

Beached Whale on th

By Joe Klein

The Disastrous Saga of the Convention Center

BILL STERN IS NOT A FANCY man. He was born in Harlem. He made a fortune in computer software. He moved to Queens. He does not wear fancy clothes, drive fancy cars, or eat in fancy restaurants. He distrusts people who do.

When Mario Cuomo—who also distrusts fancy people—was elected governor last year, he decided that Bill Stern would be the perfect man to head the state's Urban Development Corporation (U.D.C.), an agency with a reputation as a den of fanciness. Stern, who is 48 years old and served as Cuomo's campaign chairman in 1982, tackled his new assignment with puritan fervor. He described the U.D.C. as a "private real estate-legal empire," and then proceeded to eliminate consultants, staff, and perquisites.

His zeal has not abated. In fact, it is reinforced every morning when he arrives at the U.D.C.'s offices on the fifty-second floor of One Astor Plaza. There, sprawled across the cool, gray-carpete lobby, is a spectacular scale model of th New York Convention Center—the ul timate symbol, in Stern's mind, of th U.D.C.'s past extravagance.

When the design for the conventio center was unveiled, in late 1979, it wa hailed by architecture critics, politi cians, and assorted fancy people as ele gant, spectacular, a *breakthrough*. "Th architects, I. M. Pei & Partners," sai Ada Louise Huxtable, the noted critic "have produced a dramatic public build

Photographed by Andy Levin/Black Star.

Hudson

ing . . . a design that is both a public celebration and a work of art."

It was to be a Crystal Palace, a modern homage to the Victorian exposition halls of glass and iron that sprouted in cities across America in the nineteenth century. It was to be enormous, stretching along the West Side from 34th to 39th Street: 1.8 million square feet, nearly half of it exhibition space (the largest such building in the country), all of it sheathed in glass panels supported by a space frame—a modern Tinkertoy-like apparatus made of steel balls and rods.

The new building would have twice as much exposition space as the New York Coliseum and by 1986 was supposed to attract nearly $500 million in convention and trade-show business to the city annually. In addition to the boat, auto, and assorted trade shows that have been the coliseum's staples since it opened in 1956, the new building was designed to attract the large consumer-electronics and heavy-machinery shows that have been going to cities like Chicago and Atlanta, as well as major conventions; for a time, it was hoped that the Democrats would use it in 1984. It also was hoped that the new facility would bring life to a blighted area of the city. It would contain a galleria of fancy restaurants and shops, two levels of exposition space, and an imposing Great Hall.

The promises did not end with the building itself. There were assurances that unlike other large public construction projects of recent years the convention center would be completed on time and on budget. To ensure this, the project was going to be *fast-tracked*—construction would begin before the design was completed, saving time and, in that inflationary period, money. Richard Kahan, the young, aggressive U.D.C. president, staked his public reputation on all this.

Sadly, Richard Kahan's public reputation has not fared well. The convention center languishes beside the Hudson River like a beached whale. It is two years behind schedule and way over budget. There has been a problem with the Tinkertoys. No one is sure when—or *if*—the problem will be resolved.

All of this could have been predicted, according to Bill Stern. "It had to be . . . *avant-garde,*" he says, with a sarcastic flourish of the hand. "It had to be . . . the best. It had to be . . . very *now.*"

It is lunchtime as he says this. Bill Stern is having his usual: American cheese on rye, no mustard, no mayo. He stares out the window of his office, north across the midtown skyline to the edge of Central Park, where the New York Coliseum squats perfunctorily. "The coliseum isn't a *fancy* building," he says, "and it's booked solid. The problem is, there isn't enough space there for the big shows. So, yes, a larger convention center was needed. But should the state be experimenting with avant-garde designs? With *space frames?*"

What would he have done?

"I would have built a very large building with four walls, a nice steel roof, and some doors," he says, laughing.

Then, more seriously: "I'm not sure that government agencies can make architectural breakthroughs without cost overruns and delays. There are tremendous pressures that don't exist in private construction. There are political pressures. There is the bidding process, the fact that you pretty much have to go with the low bidder on every contract."

Richard Kahan, talking publicly about the convention center for the first time since he left the U.D.C., acknowl-

"If you don't see space-frame sections on the site by January," says U.D.C. chief Bill Stern, "you'll know we're in trouble."

“. . . By April 1980, the $40-million contingency fund

edges that the whole enterprise was something of a high-wire act. “We could have built a shed,” he says. “We could have taken a middle course—something between a shed and a Crystal Palace. That was a very tempting option. But the convention business is highly competitive. We decided that a building that was exciting and . . . *famous* would market better.”

“We wanted to prove that you could do a quality public building on time and within a reasonable budget,” says James Ingo Freed, the architect at I. M. Pei most responsible for the Crystal Palace design. “The remarkable thing is how close we came to actually bringing it off. We had *solved* all the difficult problems. The real story of how we got into trouble is so ironic, so *trivial.* It is the last thing anyone would have predicted. It is unbelievable.”

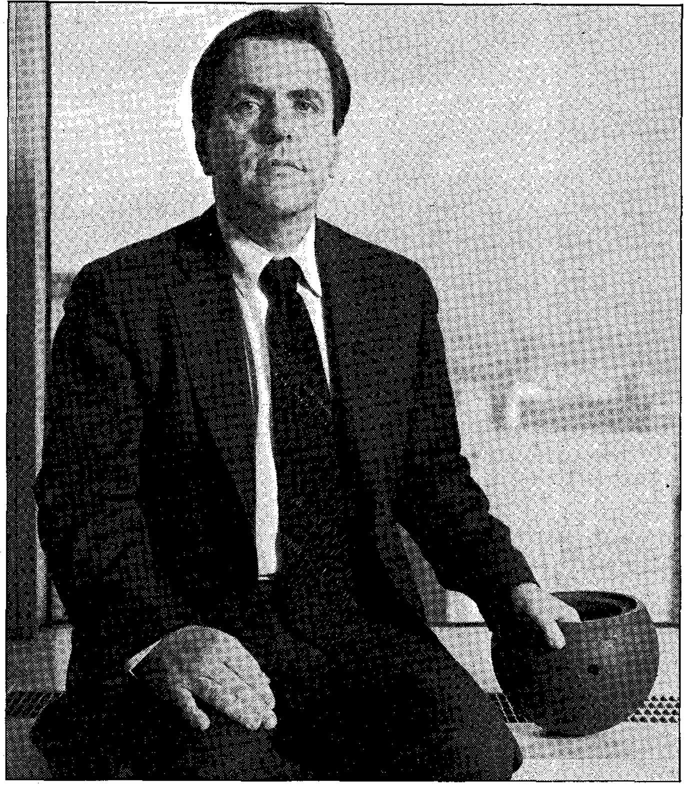
Political Structures

There is, in New York, a long tradition of extravagant, almost mythic public works and public-workers. It stretches from William Marcy Tweed’s courthouse to Robert Moses’s bridges and highways to Nelson Rockefeller’s Albany Mall. Rockefeller also created the Urban Development Corporation, a structure as impressive as any building. He rammed the U.D.C. through the State Legislature in 1968 as a memorial of sorts to Dr. Martin Luther King: an independent agency with broad powers that would get things built, especially housing for the poor. Under the direction of Edward Logue, it became the nation’s largest developer of subsidized housing.

By the mid-1970s, though, the era of big-time public construction seemed over. The U.D.C., like New York City, was a fiscal mess: more than $1 billion in debt, unable to meet some of its obligations. Richard Ravitch replaced Logue and became the U.D.C.’s Felix Rohatyn. He restructured the debt, laid off 65 percent of the agency’s 500 employees, canceled plans for most new projects. The U.D.C. went into hibernation.

Enter Richard Kahan.

Kahan joined the U.D.C. staff in 1976, after working briefly for the Lefrak Organization, and quickly developed a reputation as someone who could get things done, even in the U.D.C.’s straitened circumstances. He was young—*very* young, 30 years old—hard-edged, intelligent. He moved fast; his career was clearly on the fast track—from deputy director of economic development to director to U.D.C. president in two years. His ascent was aided by people in the right places, like Carey fund-raiser Louise Sunshine and, especially, Charles Goldstein, the governor’s personal attorney; but he also had a real knack for making deals, for working the angles, for getting things *going.*



Bill Stern: *Conducting business in diners.*

Kahan’s U.D.C. was different from Edward Logue’s; it was interested in commercial development, not housing. Kahan used the agency’s powers to help Donald Trump build his Grand Hyatt Hotel, at Grand Central Terminal; he did the same for John Portman in Times Square. He began building the Carrier Dome Stadium, in Syracuse, and a new convention center in Rochester (both projects were on time and within budget). The U.D.C. was involved in dozens of other commercial development projects across the state. Within months, it seemed, word began to spread through the state’s political, legal, and real-estate establishment: Kahan was a miracle worker, the next Robert Moses, a boy genius.

It was only logical that Kahan would eventually be approached to take charge of the city’s most cherished dream: a new convention center. Plans and proposals had been kicking around for nearly twenty years. “I was in Albany working on other U.D.C. matters,” Kahan says, “and several of the legislative leaders approached me about the umpteenth convention-center plan. The city and the Triborough Bridge and Tunnel Authority were going to build it. Their estimate was $275 million, which was viewed with some consternation. A lot of people trusted my judgment by then; they asked me to check the numbers and see if they were right.”

Kahan did rather more than that. Soon the convention center was essentially a U.D.C. project with a budget of $375 million and a management structure that one government official has likened to “a Rube Goldberg contraption.”

Asked about the convention center’s cluttered, nonsensical management structure, Kahan says simply, “Have you ever been to Albany?”

What happened was this: Kahan wanted the convention center to be a U.D.C. project, pure and simple. The U.D.C. didn’t have much credibility in the bond market, though—a legacy of the Logue era. The Triborough Bridge and Tunnel Authority (T.B.T.A.) had a much stronger reputation on Wall Street (a legacy of the Moses era); if the T.B.T.A. issued the bonds, millions could be saved in interest payments. It was agreed: The convention center would be a 50-50 U.D.C.-T.B.T.A. proposition. A Convention Center Development Corporation (C.C.D.C.) would be formed, with a four-member board, two from each agency.

There were, however, political objections to the plan. The legislative leaders wanted some input on the convention-center board, and so did Governor Carey and Mayor Koch. “Everyone wanted to have someone on the board,” says one high-ranking official. Kahan was displeased. A large, political board of directors would slow down everything; decision-making would be impossible. And so, a compromise was reached: There would be *two* boards, two separate corporations. The development corporation would stand as proposed: a four-member board with Kahan as president. In addition, there would be a Convention Center Operating Corporation (C.C.O.C.), which theoretically would manage the building after it was

seemed skimpy. Construction costs were soaring...”

completed; the operating-corporation board was stocked with political appointees. Later, Bill Stern and others would wonder how such a bizarre management structure had come about. The answer is deceptively simple: This compromise seemed the only way the enabling legislation could be passed, and it was, in April 1979.

There was, however, one legislative battle that Kahan lost. “I argued very strenuously against competitive bidding on the construction contracts,” Kahan says. “Having to take the low bidder in every case is just no way to build a building. I wanted to have a modified competitive system—maybe take the three lowest bids and then negotiate your best deal. The New York contractors were willing to go along with this, but there was organized opposition from upstate. We fought it, and we lost.”

It was a defeat that would come back to haunt him.

Richard Kahan: *Drawing fire for the fiasco.*

THE SEARCH FOR AN architect had begun even before the Legislature produced its Rube Goldberg contraption. Kahan appointed a committee whose members ranged from tough construction types like Anthony Scavo, of Lefrak, to aesthetes like James Polshek, dean of the Graduate School of Architecture at Columbia. The committee researched other convention centers, set basic guidelines—size, site, architect's fee, and construction budget—and interviewed applicants. There were three finalists. Philip Johnson was eliminated because he refused to commit himself to the committee's strictures. The other two were I. M. Pei and a joint bid by Gruzen and Davis, Brody. There were no sketches or plans submitted, but it was assumed that Pei would produce a more dramatic building. “Based on his reputation,” Kahan says, “we thought Pei would come in with a really superior building.”

“That was their first mistake,” says a New York construction executive. “Pei does fancy stuff, but at a price.”

“We knew we'd chosen a difficult architect,” Kahan responds. “If we were a weaker client, I wouldn't have done it.”

The architect's fee was $6.7 million. The design for the Crystal Palace was unveiled in December 1979. The public acclaim was near-unanimous.

“I liked it right away,” says Kahan.

“It looked terrific,” says Senate Minority Leader Manfred Ohrenstein, later a bitter critic. “What did I know?”

There were some private misgivings, though. Richard Ravitch, who had made a fortune in construction and was soon to be involved in the project as Metropolitan Transportation Authority chairman (the T.B.T.A. is part of the M.T.A.), took one look at the plans and told Kahan, “You'll never do it on budget.”

Tony Scavo, of the Lefrak Organization, told Kahan, “Screw the glass. Screw the space frame. Build it with beams.”

“I respected Tony's position,” says Kahan, “but we had assurances that this was not an experimental building. Space frames were nothing new. They had a track record with these things.”

Kahan expected problems, design changes, and crises. They were inevitable with a building constructed on the fast track. He included a rather large, $40-million contingency fund in the budget; he figured that would cover even the worst of problems.

A completion date of mid-1984 was set. Kahan was willing to go to any length to keep the project moving forward. “We did some strange things,” he says. “We even told the truth on our environmental-impact statement—about traffic problems and so forth. We got our statement approved very quickly. We began construction eleven months and 27 days after the legislation passed.”

The ground breaking was April 4, 1980, and by then Kahan knew he was in trouble. The $40-million contingency fund already was beginning to seem skimpy. The low bidders weren't coming in very low. Construction costs were soaring.

“Actually, we had two serious problems,” Kahan says. “The first was inflation. The interest rates the T.B.T.A. was able to get on its bonds were much higher than expected. Usually, though, when you have high inflation, construction slows down. Contractors need work. You get more competition for contracts, lower bids. But Manhattan was having a construction boom just then, despite inflation. We got the worst of both worlds: high inflation and high bids.”

“They got *some* bidders on those contracts,” says a New York construction executive. “They got some of the worst, the sharks, the most litigious bastards on the face of the earth, the guys who bid low and hold you up later for extras.”

The bidding on concrete became something of a legend in New York construction circles. The development corporation was expecting no fewer than four bids, with a low of $20 million or thereabouts. They got two bids. One for $30 million. One for $40 million. “It doesn't take a Sherlock Holmes to figure it out,” Gene Palmieri, a rival contractor, told *Newsweek* in a story about construction contracts.

The concrete contract was one of approximately 60. “Sixty contracts! Can you imagine?” says James Freed, of I. M. Pei. “We never worked on a job with 60 prime contractors before.” Not all the contractors were sharks, not all the bidding was as questionable as the concrete deal, but the contingency fund evaporated.

THERE WERE OTHER PROBLEMS, problems driving piles into a site that was rockier than anticipated, problems building over the Lincoln Tunnel.

They were solved at weekly meetings called “Kahan-specs.” Kahan presided—often imperiously but always effectively, according to those who attended. “The architects weren't allowed to put pencil to paper without someone standing over their shoulder,” Kahan

“. . .‘It was like Vietnam,’ says a U.D.C. official. ‘They

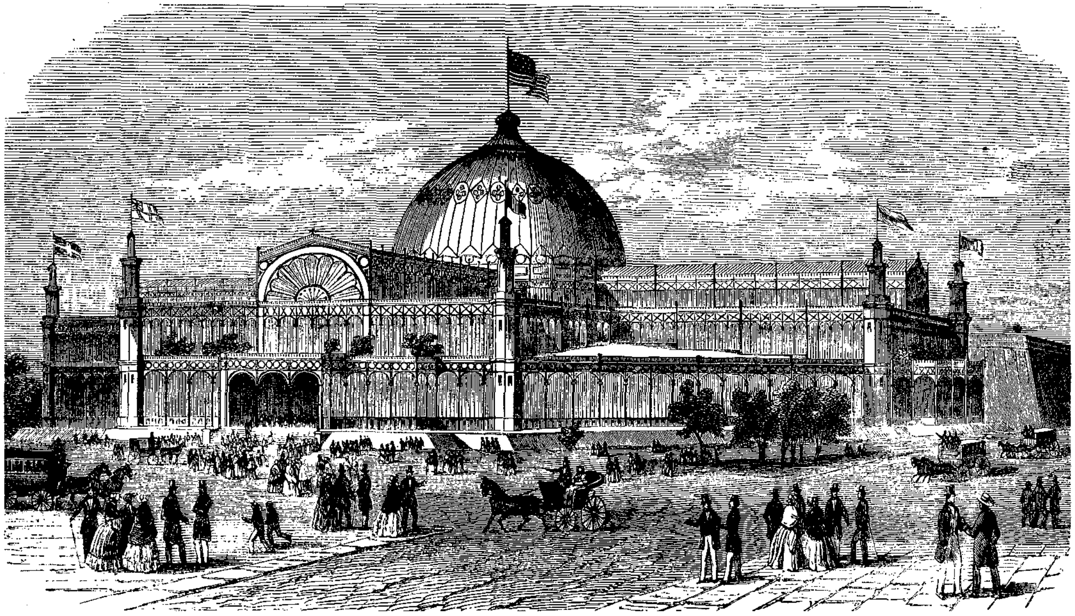
says. “They knew: Architecture was sacrificed first. We were ready to junk the entire design if we were over budget.”

Design modifications were made to cut costs. Some elevators and escalators were scrapped, a large chunk of the glass roof was eliminated, terrazzo floors were replaced by carpet (and then reinstated when Pei found a cheaper deal on terrazzo). But it wasn't enough. By the middle of 1981, Kahan knew that major surgery had to be done.

On August 21, 1981, the development corporation announced that the two north bays of the convention center, approximately 50,000 square feet, were being excised from the plans. An entrance plaza also would not be built. The estimated saving was $17 million.

There were howls from the Convention Center Operating Corporation, which already had begun to book shows for the building and had not been consulted on the changes. Paul Hallingby, the operating-corporation chairman, said the revision would “make our marketing efforts more difficult.”

Kahan responded that the operating corporation could still advertise 750,000 square feet of exposition space. Storage areas were being trimmed, and the Great Hall could be added to the total; New York would still have the largest convention-center building in the country.



The Crystal Palace: *The 1853 exhibition hall was an inspiration for the convention center.*

It was a drastic move nonetheless. “I'm *still* being criticized for it,” Kahan says. But he was proud of himself for having done it; he'd proved that he was tough enough to control Pei and resourceful enough to get the job done as promised. It was, he believed, the last major hurdle. There was nothing now that would prevent him from fulfilling his pledge: on time and on budget. The convention center would establish his reputation once and for all; it would be his signature building, his triumph.

A month later, in September of 1981, there was another surprising announcement: Richard Kahan would be leaving the U.D.C. sometime in the next year to return to private business.

“The job I was uniquely qualified to do,” he says now, “was pretty much done. I had put together the deal, negotiated the contracts, made the revisions. All that was left was construction, and there were others who were better qualified to supervise that than me.”

He would turn the development-corporation presidency over to George Schoepfer, of the T.B.T.A. Schoepfer had been Robert Moses's construction expert on the Verrazano Bridge and, according to the New York *Times,* was “one of the best building brains in the business.”

Friends say that Kahan decided to leave U.D.C. because he wanted to make money. “Richard saw other guys his age—people like Donnie Trump—making fortunes, and figured there was no reason he couldn't do that, too,” says one friend. As his reputation had grown, Kahan had moved into ever splashier social circles. He was seen with Amanda Burden, whom he had hired for the U.D.C., then promoted to design director, and later began dating. He was moving with the rich and famous but still living in a modest apartment on the East Side—anyone who could put together so complex a deal as the convention center deserved better than that.

“I figured,” he says now, “that all there was left to do at the convention center was put bricks on top of bricks.”

The trouble was, the “bricks” in this case were Tinkertoys.

Structural Politics

IN HIS ORIGINAL SPECIFICATIONS, James Freed, of I. M. Pei, had designed the space frame using the Mero system of nodes and rods. “It was an aesthetic decision,” Freed says. The Mero nodes were compact, elegant balls of solid, forged steel.

But given Pei's reputation for putting aesthetics ahead of savings, the development corporation was suspicious. Mero wasn't the only way to build a space frame. There was at least one other way—the P.G. system of cast (as opposed to forged) nodes. “Pei wanted Mero,” says George Schoepfer. “But we were concerned about cost control, and so we asked them to write specifications that would allow both Mero and P.G. to bid.”

As it happened, the P.G. bid, submitted by Karl Koch Erecting Company, of Carteret, New Jersey, came in about $1.5 million lower than the Mero. “We weren't upset,” says Werner Wandelmaier, of Pei, who administered the convention-center construction process. “Both P.G. and Mero were proven systems. Koch had an excellent reputation. He had done the steel for the World Trade Center.”

Koch Erecting in turn subcontracted with Goltra Foundry, of Chicago, to produce the nodes. The first casting began in January 1982, and there were problems from the start.

“They wouldn't let our inspectors in,” says Wandelmaier. “That was *very* unusual, but we complained to Koch, and the problem was straightened out.”

According to the minutes of a meeting held on February 11, 1982, in Pei's office, “the Contractor stated that there have been problems with node manufacturing in Chicago. The first test coupons failed, and the first batch of nodes were being retempered and retested.”

A month later, a memo from William Rowe, of I. M. Pei, complained of “potentially serious irregularities and deficiencies with the Contractor's structural testing and the Engineer's resulting

Illustration: Culver Pictures.

refused to believe they had a disaster on their hands'…"

rejection of all structurally suspect nodes."

Richard Kahan was still president of the development corporation at this point. He didn't resign until June. "As far as I knew," he says, "there were no serious node problems when I left in June. I don't remember being told about Goltra not allowing the inspectors in, or about the 'serious irregularities.' If I had, you can be sure I would have had a very violent reaction."

"Kahan knew," says Robert Hazen, the executive vice-president of the development corporation.

But *what* did he know? Everyone concerned was playing down the problem. "You have to understand," says Freed, "that we are not dealing with something exotic here. Nodes are an off-the-shelf item like nails or screws. These things are made every day of the week. It is an extraordinarily simple system, not anything new, unusual, or experimental. We were dealing with a *very* reputable contractor. We had to assume the problem would be worked out quickly."

"The rule of thumb," says Wandelmaier, "is that you allow three months to work the kinks out of the system."

Three months passed, and another three months. Kahan left the U.D.C. to join Tishman Speyer Properties. However, he remained on the development-corporation board.

"The first we knew there were serious problems," says Hazen, "was in July. Matt Levy, of Weidlinger Associates, Pei's engineers, told us there was a serious pattern of production problems with the nodes. They were calling in experts from Lehigh University to do some further testing."

The testing took *another* three months. Goltra continued to produce nodes, and Koch began to assemble space-frame sections—*using the suspect nodes*—in New Jersey. By autumn, nearly 12,000 nodes had been cast. "If Matt Levy had said, 'You should stop this, I will not approve another node,'" says Hazen, "we would have done that instantly."

"We told them there were serious problems," says Wandelmaier. "It's the responsibility of the owner of a project to make a decision like that."

"It's very hard," says Freed, "to tell a reputable contractor his material is no good."

In October, the development corporation told the contractor his material was no good. By then it was armed with test results from Lehigh that showed a persistent pattern of visible cracks, internal cracks, and porosity problems with the nodes. "We were shocked to hear from Mr. Goltra that he had prior knowledge of these deficiencies … and had not advised anyone of these facts," wrote Wandelmaier in a memo after the meeting. "We have no confidence in the quality of the product."

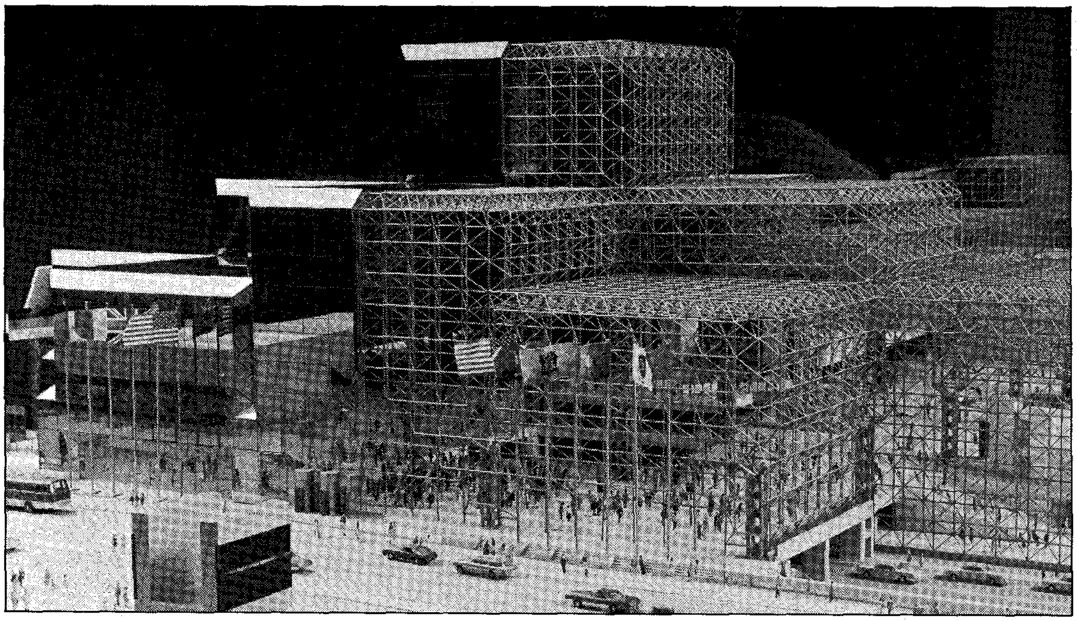
Despite that, Goltra was allowed to try again with a new production formula. Why? No one is sure.

"It was like Vietnam," says a U.D.C. official. "They kept seeing light at the end of the tunnel. They refused to believe they had a disaster on their hands."

The false hopes and vacillation continued for another five months. Every few weeks brought forth a new "solution" that would prove faulty a few weeks later. Goltra's new nodes still had cracks. Production continued. Then it was decided that some of the nodes might be salvaged if they were "retrofitted" with steel rings. George Schoepfer continued to assure one and all that the problem was solved, the convention center was on time and on budget. (Schoepfer denies this.)

Richard Kahan, who was on the development-corporation board throughout, claims that he believed Schoepfer's assurances. When he finally resigned from the board last April, Kahan complained that he and the other directors "have not been receiving timely and accurate reports as to the status of this project."

By then, however, Bill Stern was in charge of the U.D.C., had announced his intention to kick Kahan off the board, and was very clearly placing the lion's share of the blame for the convention-center fiasco—and other U.D.C. excesses—on his predecessor's shoulders.



'Breakthrough': *The convention-center design got raves, but building it has been a nightmare.*

Stern's War

BILL STERN conducts some of his most important business in diners on Queens Boulevard. He first met Mario Cuomo in one, back in 1977. And last February, he began to hold clandestine meetings in diners with "sources, low-level guys," who warned him that the node situation was much worse than he'd been told. As a result, he ordered George Schoepfer and U.D.C. engineer Bob Jacobs to prepare reports on the convention-center situation: When would it be finished? How much would it cost? What about the nodes?

There was a flurry of reports in March, not only from Jacobs and Schoepfer but also from State Comptroller Ned Regan, who supposedly had been auditing the construction process all along, and the accounting firm of Ernst & Whinney, hired by the T.B.T.A. All the reports said essentially the same thing: The convention center was in trouble. It was at least a year behind schedule; budget estimates ranged from $405 million to $450 million.

Again there were howls of anguish from the forgotten operating corporation, which once again hadn't been informed of any problems or delays. Jerry Lowery, the operating corporation's ex-

“. . .‘We still have to *build* the thing,’ says Bill Stern . . .”

ecutive director, said 50 conventions had been booked for 1984 and 91 for 1985. If the building couldn’t be readied for them, the effect would be “disastrous.”

“It’s worse than just losing the shows,” Lowery said recently. “It has potential impact up to the end of this century. Take the consumer-electronics show, for example. They were ready to switch from Chicago to New York—*permanently*. Now Chicago has a chance to win them back. That would be a major loss.”

The March reports produced furious editorials, charges and countercharges. The New York *Times* blamed Richard Kahan and Ned Regan. There were other charges against Kahan, too: He had been profligate in his use of outside consultants at the U.D.C., especially legal consultants, especially Charles Goldstein—the lawyer who had lobbied in 1978 to make him U.D.C. president. In early April, the *Times* noted Kahan’s resignation from the development corporation’s board with a brief paragraph; he remained as president of the Battery Park City Authority, and the Cuomo administration began a quiet campaign to strip him of that post too.

Reports begat more reports. The governor ordered Stern to report to him in twenty days on the state of the convention center. It would be three months before the report was actually delivered, but there was one immediate effect: Goltra Foundry finally was ordered to stop making nodes, pending Stern’s findings.

When the Stern report was released, in July, the big news was that the convention center probably wouldn’t be finished until mid-1986. The price tag was now $500 million. To pay for this, he suggested, the state could sell the building to a private owner (who would get enormous tax breaks) and then lease it back. He also suggested that the development and operating corporations be united under one president and that the convention center eventually be run by a private company with experience in the field.

THERE WAS ONE OTHER VERY important decision that didn’t get as much attention: Stern decided to allow Goltra and a second, larger foundry, Lebanon, to begin making nodes again. He wasn’t very comfortable with this decision—his chief engineer, Art Bates, had serious reservations—but it appeared to be the only option available. “There was some interest in switching back to the Mero system,” says Freed. “But we advised them that it would mean another six months’ delay. And scrapping the space frame entirely? That would add another year on top of the six months.”

Stern was assured that the new nodes would have a different chemistry from the old ones, making them softer, less likely to crack, but strong enough to hold up the structure. He had his doubts but went ahead: If the node situation was analogous to Vietnam, it was now Stern’s war.

On August 11, George Schoepfer told a legislative committee that there was light at the end of the tunnel: “We now have a quality of cast steel that won’t allow [the former problems] to happen. And it’s crack-free . . . so the seeds of future trouble are not there.”

Two days earlier, though, at a meeting about the space frame with assorted architects, engineers, and contractors, Schoepfer had learned that both foundries were having trouble producing acceptable nodes. The minutes of the meeting read in part, “The lack of production by both Lebanon and Goltra is impacting on the schedule.”

On August 19, Stern told the *Times*, “As of today, I have reason for concern about the nodes now being produced. We have an uneasy feeling . . . and nothing has happened to correct that.” The new Goltra nodes were not meeting porosity and hardness standards; the Lebanon nodes were misshapen.

On October 2, Stern said that while success was hardly assured there was light at the end of the tunnel: “For the past two weeks, we’ve been getting acceptable nodes from the Lebanon foundry.”

IT WAS NOT UNTIL OCTOBER 22 THAT the new nodes began arriving at the Koch Erecting Company’s yard in New Jersey. George Schoepfer, ever the optimist, said he hoped space-frame construction might begin in November.

In late October, sources at I. M. Pei said there was now a *secret plan* to produce nodes in Japan.

Meanwhile, two of the proposals in Stern’s July report were implemented: A $600-million sale-and-leaseback agreement was negotiated with the Blythe Eastman Paine Webber consortium (the deal will need legislative approval). Also, the governor named Thomas F. Galvin as the new president of both the development and operating corporations. It was an interesting choice: Galvin had, at different times, been president of the dormant, pre-Kahan convention-center and Battery Park City projects. He also had been a member of Kahan’s committee that selected I. M. Pei to design the convention center. For the past two years, he has been managing a convention-center construction project in Dallas. Galvin says that his first order of business when he takes charge in November will be the space frame. “It is one of the key decisions I’ll have to make quickly. It will be a very drastic decision to scrap it . . . but I’d never say never.”

“If you don’t see space-frame sections on the site by January, you’ll know we’re in trouble,” says Bill Stern. “Even if the nodes turn out to be okay, we still have to *build* the thing . . . and I have an uneasy feeling about that. We’re not out of the woods yet.”

For the time being, Stern is sticking with his $500-million budget estimate and a completion date of mid-1986.

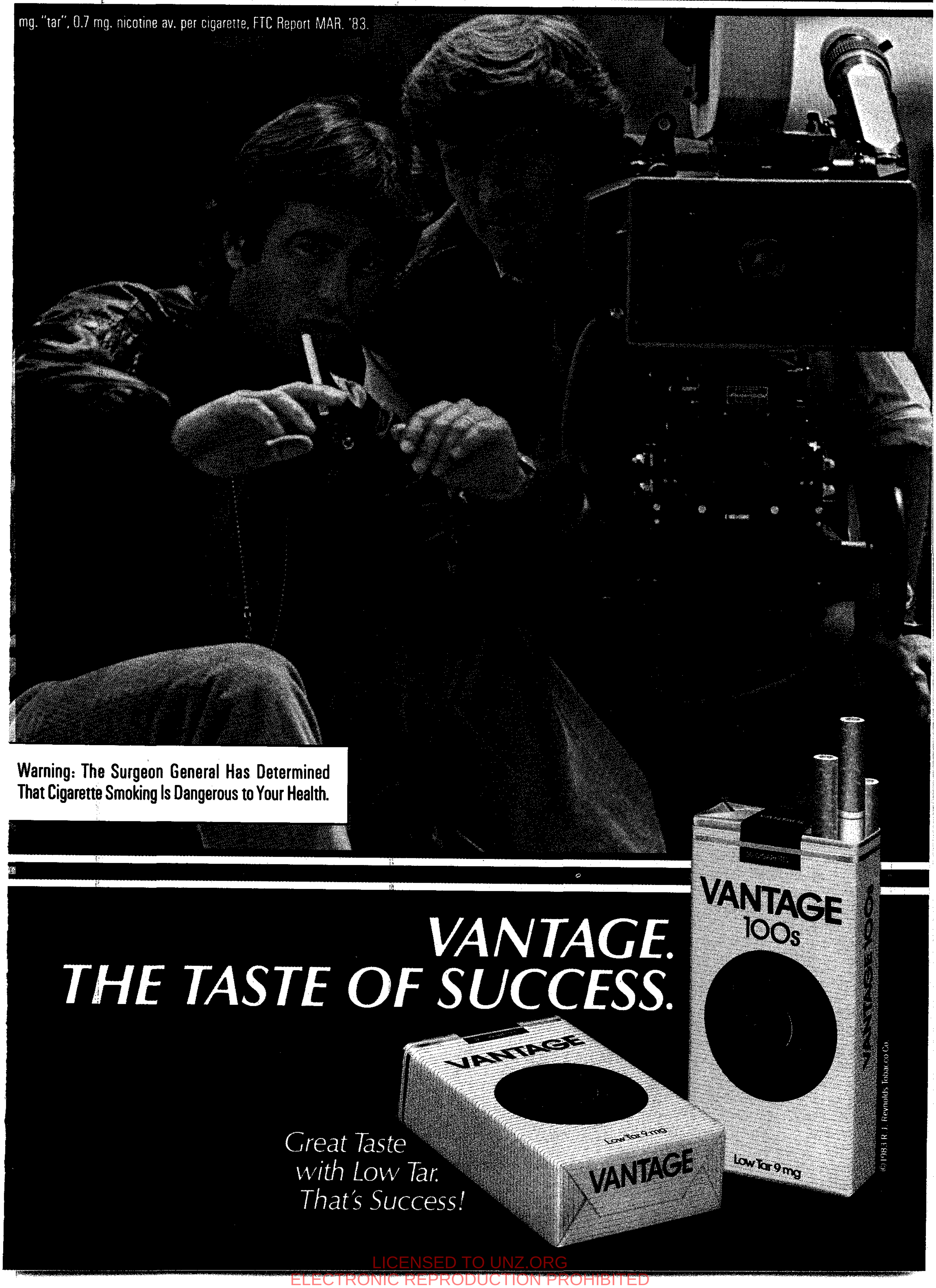
THERE ARE THOSE WHO SAY that none of these problems will make much difference in the long run. “The building will be completed,” says one prominent architect. “It will be beautiful. The public will forget about all the hassles and overruns—and the public will be right. Given the potential benefits, the overruns are minimal, a drop in the bucket.”

This may be true, but the impact of the convention-center fiasco on public construction in the immediate future will be profound. It is extremely unlikely that the Cuomo administration will indulge itself in the building of “creative” public monuments.

“This is very sad,” says Freed, the creator of the Crystal Palace. “It is very sad because of how close we came to proving that you could *do* it. It’s very frustrating to have solved all the difficult problems and then have it all fall apart because of an off-the-shelf item—a screw, a nail, a *node*.”

In a way, though, Freed reinforces Bill Stern’s point: Given the strictures of public construction, even contracts for screws and nails can go wrong. If the convention center had been a private job, Pei probably would have gone ahead with the Mero node system. If Karl Koch Erecting Company hadn’t been constrained by its low bid, it might have gone to a larger foundry than Goltra with its node subcontract. It is impossible to know for sure, since Koch refuses to comment.

“The bottom line on the public bidding system is that there’s no accountability,” says Bill Stern. “A contractor can screw up horribly on one job and then win the next one with another low bid. I mean, in the midst of all the problems we were having with Koch over the nodes, the Throgs Neck Bridge steel contract came up. And who won it? Karl Koch, with a low bid.” ■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Gael Greene With the Latest From

FRANCE

WHAT A GLORIOUS TIME TO FALL IN LOVE WITH FOOD AND rediscover France. America's obsession with fine dining has paralleled a decade of creativity and *haute* puffery in French kitchens. Chefs are treated as if they were statesmen, ambassadors, movie stars. But the adventure of eating in France is undimmed. Especially now, when the dollar is so eloquent. Especially now, in the season of foie gras and fresh truffles and game, with young chefs jousting, soaring for stars.

In France again this past summer, I found that the noisy backlash against the nouvelle cuisine seems to have subsided. There are some who want to deny there ever was anything new. Others, among them some cunning cooks of minimal talent, still think the marriage of any two or three unlikely ingredients is art. All the buzz about Grandmother's cooking two years ago made it sound as if Paris might be turned into a giant tripe pot (but then, tripe and stews and glorious blood sausage with applesauce never disappeared, not even at the height of kiwi power). The lingering legacy of nouvelle cuisine is simplicity. The taste of premium ingredients unmasked by artifice is what good cooking is about. That France's greatest chefs could adopt the condiments of China or a fisherman's way with fish is a lasting liberation.

Lobster ravioli from Chantecler, in Nice.

As for obsession … ravioli is the rage. No stuffing is too odd or too costly for a Gallic ravioli: ratatouille, goat cheese, sweetbreads, pig's feet, black and white truffles. Frogs' legs are in a renaissance, even though most come frozen from Czechoslovakia. Raw fish and fish tartare are old-hat now. Sea creatures swim in august cold consommé. And everyone's in love with pigeon. No new menace threatens to rival the kiwi. But some nettles were spied lurking next to a crayfish. Not a trend yet, but it could be an early warning.

Paris

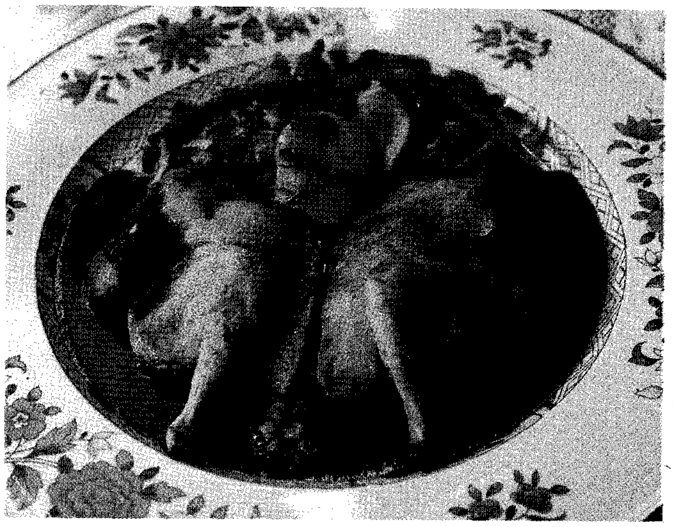
THERE'S A BUTTERY TENsion in the air at **Michel Rostang**. The fifth generation of a restaurant family (his father runs the three-star Bonne Auberge, in Antibes), Rostang won two Michelin stars his first year in this cramped little corner of the 12th Arrondissement, not far from L'Etoile and near the beautiful oasis of the Parc Monceau. Now a new burst of creativity makes his slick rust and black-lacquered dining room a magnet for the most discriminating mouths in Paris. Mirrors double the space, reflecting bronze fixtures and salmon linen under lace tablecloths in a dizziness of décor, fresh and bright.

Even warmed as we are by the welcome of Rostang's handsome blond wife, Marie Claude, by a smooth and sultry Pauillac, '76 Forts de Latour, and by excellent homemade breads and tangy roe-spiked fish tartare on toast, the brilliance of the dinner is a shock. It's a night of taste thrills mounting to an extraordinary high. Just when it seemed our senses would grow jaded with couturier food and too many coy decorator garnishes, Rostang magic restores faith. Yes, everything is color-touched and artfully designed, but it tastes wonderful, too. Exquisite rouget (red mullet) sits barely cooked and lukewarm, moistened with tomato and olive oil, on velvet leaves of pourpier, a green I've never encountered before (but a friend found it growing wild behind a dune in Bridgehampton this summer).

A pressed spinach terrine with islands of langoustine (Dublin Bay prawn) is framed in a sauce dotted with the red of pepper cubes. Intense consommé, chilled but not quite aspic,

Photographed by Pierre Boulat/Cosmos.

At Le Bernardin, giant langoustines barely jelled by the grill reflect Gilbert Le Coze's minimalist style of cooking.



Michel Rostang's pigeon in a foie gras–enriched sauce.

Michel and Marie Claude Rostang with dishes from the tasting menu.

is a sea for lobster and colorful baby vegetables. Twists of rather bouncy sole and cabbage arrive in a parsleyed butter "soup." And then come Rostang's celestial ravioli—tiny squares enfolding melted goat cheese in an ooze of broth.

There is a steady delivery of new silver with each dish on the $35 *dégustation* (tasting) menu. And a sorbet of marc clears the palate for pigeon: a magnificent bird, properly rare, with a deep, dark sauce enriched by foie gras. The full repertoire of chocolate variations is the recommended dessert, perhaps with sorbets to clear the palate afterward, plus a sampling of friandises—cookies, little cream puffs, sugared currants, and candied fruit.

Applauding a restaurant on one great meal is risky. A *New York* review usually reflects three or four visits. But no introduction could be more promising than this glorious night at Rostang.

Michel Rostang, 10, Rue Gustave-Flaubert or 20, Rue Rennequin, (1) 763-40-77. Closed Saturdays at lunch, Sundays, holidays, one week in February, and the month of August. Dinner entrées, à la carte, range from $9.50 to $18, and there's a special lunch for $17 per person. Visa (V.).

THE LATE-AFTERNOON SKY OVER BRITTANY IS OFTEN precisely the blue of the spacious new quarters of **Le Bernardin,** not far from the Champs Elysées, a move away from the confines of the Quai des Bernardins for the talented and ambitious brother-and-sister act of Gilbert and Maguy Le Coze. Now, in his dream kitchen, Gilbert is surer than ever, practicing his own special style with sea creatures. Long before dawn he can be seen racing through the Rungis fish market in high rubber boots, competing for the best of the catch . . . intent on the kind of perfection demanded by the simplicity of his cuisine—a bit of butter, a dab of tomato, a dollop of crème fraîche, peppery fish fumet, hints of thyme or coriander.

Maguy Le Coze is the electric presence in the dining room, where carpet in the same intense blue muffles sound and the luxury of space is emphasized by mirrors, giant shaded table lamps, and tall tapestry chairs. As we study the menu—weighing a longtime favorite, fricassee of shellfish, followed perhaps by a triumphant scallop of salmon smothered in truffle slices, or that same salmon rare at the heart and heady with fresh mint—we're served bigorneaux (winkles) that we go after with the tip of a steel pin.

Our host at lunch leaves the choice up to the chef, never a bad idea in any serious restaurant. We get ribbons of salmon "cooked" in a tomato foam with the faintest suspicion of ground coriander: raw, cool, fruity, sweet, an astonishment of texture and tang. And it is typical of the Bernardin style that the langoustines shimmer—as if just barely jelled by the fire—in a sheer butter sauce flecked with parsley. Fresh, crisp-fried baby sole is impeccable. And a peppery stew of lotte (anglerfish) in a tangle of spring vegetables would be sublime if the lotte wasn't quite so bouncy. "He wants it that way," says Maguy. "For contrast."

Fine ice cream and the superb sorbets of Berthillon are served here, but even more refreshing is a palette of fresh fruit—perfect, of course—in a lovely strawberry coulis. Truth to tell, I have a crush on both Maguy and Gilbert, and over the years we've become friends, but I suspect almost anyone would find Le Bernardin an easy habit to fall into (even at $100 for two).

It should be even easier, it seems, by spring. Twice this fall, Maguy and Gilbert have flown to New York to scout proposed Manhattan locations for a local outpost of Le Bernardin. It will be exciting to see what Gilbert can do with the harvest of our native waters.

Le Bernardin, 18, Rue Troyon, 7th Arrondissement, (1) 380-40-61. Closed Sundays, Mondays, and the month of August. Dinner entrées, à la carte, range from $9 to $37. American Express (A.E.), V.

THE BISTRO EVERYONE DREAMS OF, CHARMING, classic, and cheap. There must be dozens of them in Paris stewing choucroute and cassoulet, pig's feet and old-fashioned navarin of lamb, honoring a simple roast chicken. But the bistro I dream of is outrageous—drab, seedy, and expensive. The venerable, beloved **L'Ami Louis.** Go hungry. Take cash.

L'Ami Louis is not listed in the *Guide Michelin.* Not that old Antoine Magnin seems to care. The rich and powerful come anyway, joining the savvy less affluent who are willing to hoard francs for Magnin's silken foie gras and giant roasts. Habitués may groan over the crumbling walls, the tacky splashes of orange paint and flowered cloths, the single bathroom in the basement, the slope of the worn tile floor, the brusqueness of the waiters—still, even if they'd never venture to the ancient 3rd Arrondissement for any other reason, they come to L'Ami Louis.

Parisian L'Ami lovers gave us strict instructions. "You must have the snails, the leg of lamb, the potato cake, and just one slice of ham," said one. "Oh, you can't miss the confit of duck," said another, "and order the roast chicken." "No—rabbit and potatoes béarnaise," counseled a third savant. "And the côte de boeuf." Alas, we are only two, determined, adventurous, reputedly insatiable. We beg for small portions of several things. And though the house understands sharing, the waiter clearly considers us mad. All our consultants agreed the foie gras is a must. So that's how we begin, with voluptuous half-inch-thick slices of duck liver cooked the old-fashioned way, a slice for each of us and one to share ($15). A frugal ration of giant snails—just six ($13)—in the classic garlic butter is followed by that lush confit of duck ($11), greasy strings of fried potatoes, that truly supernal potato cake, crisped on the top and sides, and a whole roast chicken ($23) brought up by a farmer with a long memory for how chicken ought to taste.

> The Paris bistro everyone dreams of is charming, classic, and cheap. But the Paris bistro I dream of is drab, seedy, and expensive: the venerable, beloved L'Ami Louis.

A chilled, fruity Fleurie cheers everything, especially our undauntable spirits.

At 83, Antoine Magnin still tends the stove, wrestling huge copper pans, settling down at the cash desk as the lunch hour ends, sometimes gruff, sometimes smiling. "Americans are crazy," he says. "They write six months ahead for a table. How can I know what will be so far in advance?" Give him ten days' warning, please.

L'Ami Louis, 32, Rue du Vertbois, (1) 887-77-48. Closed Mondays, Tuesdays, and the months of July and August. Dinner entrées, à la carte, range from $11 to $23. A.E., Diners Club (D.C.), V.

ALAIN SENDERENS HIMSELF WILL TELL YOU. "THEY call me the philosopher or intellectual of the nouvelle cuisine." When you hear chefs talk like that, it's usually time to reach for the Alka-Seltzer. Senderens had been fiercely serious even before chefs began to be interviewed as if they were politicians or rock idols. His three-star **L'Archestrate,** one block east of Les Invalides and just down the street from the Rodin Museum, is named for the earliest cookery writer of Greece,

Mille-feuille with salmon from Michel Rostang, where everything is artfully designed but tastes wonderful, too.

from the time of Pericles. Poking into old cookbooks has inspired Senderens with some delicious notions. Now he is pursuing "*cuisine sans sauce,*" toying with Chinese, Japanese, Moroccan nuances, feeling "a little bit Jewish," and philosophizing to the point that it sometimes seems his taste buds are out to lunch. The irony is that under his direction and using his recipes the Maurice, in our own Parker-Meridien, has become one of the best French restaurants in New York.

> At L'Archestrate, chef Alain Senderens is pursuing "*cuisine sans sauce,*" toying with Chinese, Japanese, and Moroccan nuances, feeling "a little bit Jewish."

So you may not find Senderens at L'Archestrate, which is set in a tight crowd of old stone buildings on the narrow Rue Varenne. Like many a star-struck chef he has leased himself out, and he may be off somewhere sniffing bottled sauces. Even when he's there, the somber, fussy dining room, with its swags of dark-brown velvet and trailing vines, has never been especially winning. On this visit, happily, the service seems more confident, almost graceful. And there are magnificent tastes to savor—delicate, barely cooked rouget on tomato and eggplant thins with crisp-fried celery leaves, buttery ravioli filled with minuscule scallops (pétoncles) and thin circlets of zucchini, amazingly tender frogs' legs set off by a mousse of fennel on diamond croutons, spicy red berries against a splendid rare pigeon, dessert invoking orange and chocolate in sublime counterpoint, and a grand, old-fashioned, rich-as-rich-can-be chocolate cake.

But most of the time there is simply too much happening on every plate, dibs and dabs and dribbles, tortured tidbits scattered about. "I think of each plate as a work of art," says Senderens. Alas, this is the Disney School of Art. And over-salting is another flaw. So many gaffes are not amusing at these prices (we pay $165 for two). Tasting dinners are $45.50 and $53, but figure at least $65 a person, with wine.

Maguy and Gilbert Le Coze, of Paris's Le Bernardin.

Still, the man has moments of real brilliance and undiminished passion. His duck Apicius is a masterpiece, as was a long-ago tête de veau (calf's head). Last week the Maurice introduced Senderens's luscious ravioli with pig's feet and veal shank, an amazing carpaccio of duck, raw and delicious, with skin cracklings, and his version of a Moroccan lamb tagine (garnishing a lamb dish when it could stand most effectively on its own). Senderens should be lashed with chive strings and wild-asparagus stalks till he returns to his senses. But I'll keep tasting as long as my expense account holds up.

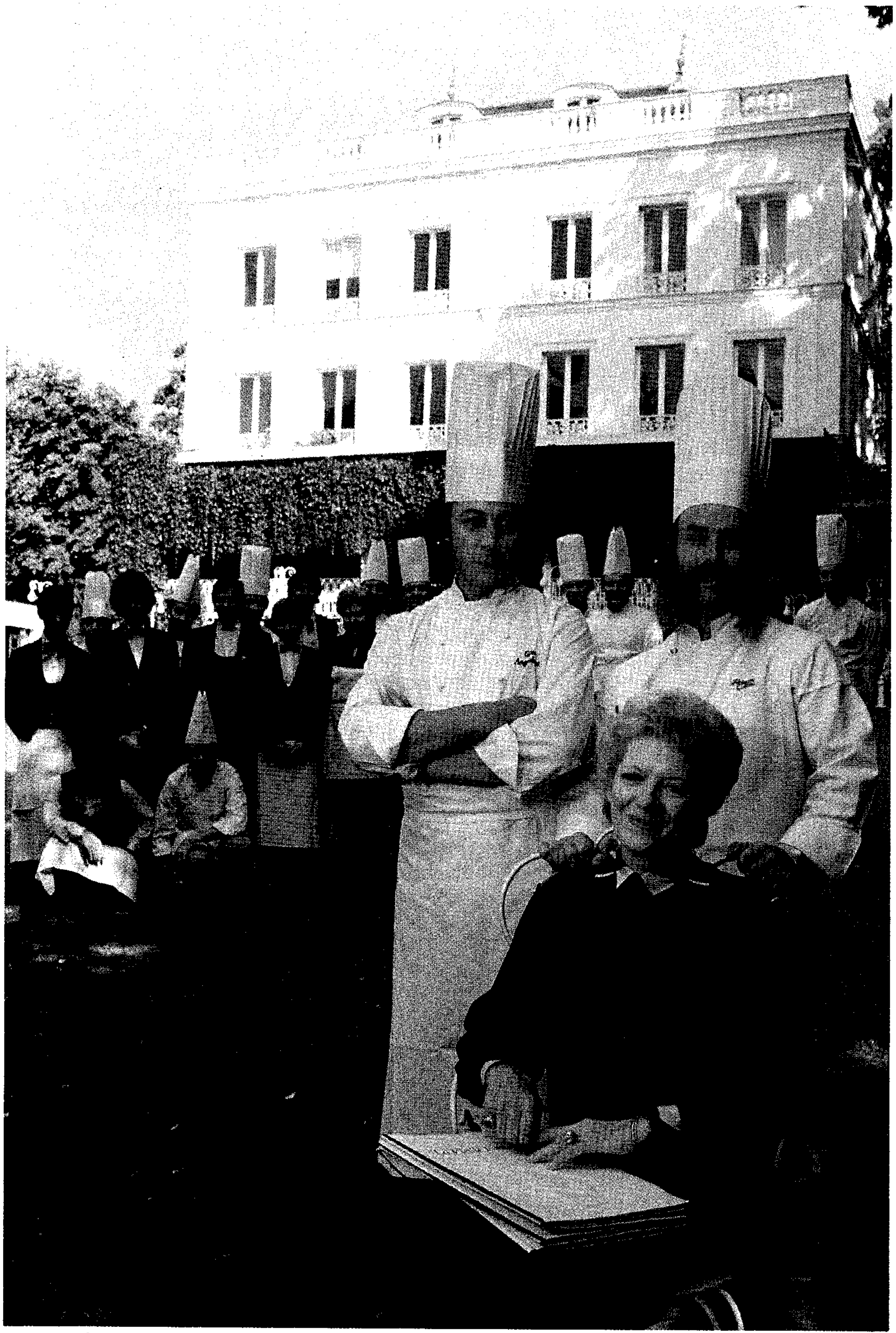
L'Archestrate, 84, Rue de Varenne, 7th Arrondissement, (1) 551-47-33. Closed Saturdays, Sundays, and holidays. Dinner entrées, à la carte, range from $11.50 to $24. A.E., D.C., V.

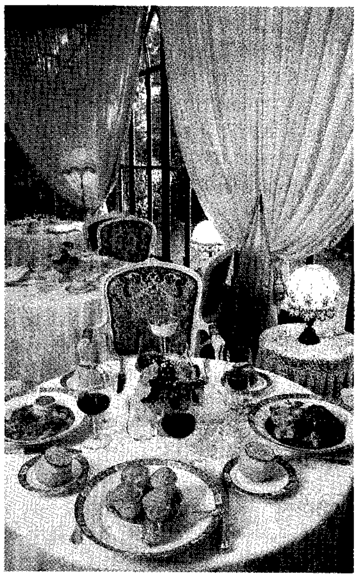
IT SEEMS IMPOSSIBLE EVER TO GET TOO MUCH OF PARIS. But part of the Paris fantasy is the wonderful country inn at the edge of a forest or enchanted garden less than an hour from the city. So, given the sonnets of praise from Parisian foodies for the cuisinary heroics of François Clerc, a self-taught amateur grown "professional," of course we must steal an evening for **La Vieille Fontaine.** Even though the route by the city's Brave New World of urban sprawl is scarcely bucolic, our daredevil pilot gets us there in less than half an hour.

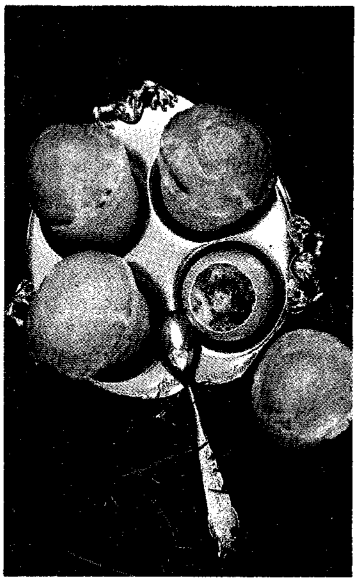
There is an old fountain along the path leading to an elegant nineteenth-century house with an open terrace overlooking a small park, for balmy-day dining. The several rooms are warm with the rosy glow from the table lamps of another time, homey with great old-fashioned sideboards, tall floor lamps, lace over rust undercloths. A poised and caring Manon Letourneur is master of the salon (our pilot is a special friend, so anonymity is impossible here), and Clerc himself, his amazing curlicues of mustache unwilted by the heat of the kitchen, takes our order. We must have a tasting dinner ($37 per person), of course, but, for the final plate, not one but six different choices: research, our pilot suggests.

And with that begins an impressive sequence of revised classics and delicious inventions. Aumônière is a beggar's purse fashioned from a crêpe, plump with caviar and tied with a strip of chive (as served at New York's Quilted Giraffe). Silken sheets of foie gras are cushioned by an exquisite salad of red and green lettuces. Two delicate wings of salmon, pink at the core, rest in a pool of butter. And baby frogs' legs are boned and dropped into a light cream sauce in the shell of an egg, presented in a holder guarded by cast-iron frogs and to be eaten with a frog-embossed vermeil spoon. Ridiculous and wonderful.

Slices of pink grapefruit in a gloss of mint dressing appear at the moment a palate-refreshing potion might seem beneficial. A pleasant notion. (I don't object to a tart sorbet or a demitasse of some intense broth, but a stretch and a short walk are even better. Maîtres d'hôtel do get alarmed when we head for the door during a tasting dinner. "It's just a *petite promenade,*" I say, explaining that I couldn't possibly retire before dessert.) The unequivocal masterwork of our six entrées is the kidney, cooked whole and rare, in a sauce scented with fruity Chiroubles wine and so deep it tastes almost burned . . . majestic. But Clerc's tête de veau is heavenly, too, the soft nubbins of edible cartilage and meat floating in a rich red-wine glaze. Ovals of rare and tasty pigeon breast are







Left: Proprietor Manon Letourneur (seated), chefs Gilles Anjoulevent (left) and François Clerc with the staff of La Vieille Fontaine.

Top: The "winter garden" room.

Above: Eggshells hold baby frogs' legs in a delicate cream sauce.

arranged in a fan and served with a timbale of pigeon wrapped in macaroni and a pigeon leg stuffed with truffles. His cassoulet is a truffled stew of giant haricots with preserved goose and sausage. Barbarie ducks are lean; this one is rare as well, served with mango. And the milk-fed lamb with cabbage and pork lardoons is napped in tomato purée beaten with butter.

There are fine sorbets, an undistinguished fruit mousse, a good glazed apple tart; the irresistible caramel ice cream with bitter chocolate must not be missed. Though our gourmand excess is $120 for two with a full, velvety '71 Sociando-Mallet, a Haut-Médoc never encountered before, entrées at $11 and $12 make it easy to spend far less.

La Vieille Fontaine, 8, Avenue de Gretry, Maisons-Laffitte, (3) 962-01-78. Closed Sundays and Mondays. Dinner entrées, à la carte, range from $11 to $24. A.E., D.C., V.

On the Road

THE SPIFFED-UP-FARMHOUSE simplicity of the entrance to **La Mère Blanc,** in the tiny Beaujolais village of Vonnas, is a lovely deception. The greeting—perhaps from Mme. Blanc herself—is warm. There are portraits of the chef's great-grandmother and grandmother (the original cook when the restaurant opened, in 1872, and her daughter, celebrated as "the best cook in the world" by the great gastronome Curnonsky). The fourth-generation Blanc, Georges, 40 years old this fall, had to be dragged into the kitchen, he confesses, but at some point the family passion caught fire, and in 1981 the house won its third Michelin star and four *feverish-red* toques from Gault-Millau.

Only when you step out onto the covered walk attached to the house, cantilevered over the river Veyle and "hedged" with boxed flowers, do you sense the hidden enchantment of this inn—the magic of the windows that expose the kitchen's bustle, the country parlor, the enclosed terrace where you may breakfast, the backyard garden with its tennis court and swimming pool, and the attached annex of luxurious odd-shaped rooms. (Our quarters [$50] have a sitting alcove opening onto a terrace perfumed with flowers in the warm summer moonlight.)

If you overanalyzed the décor, you could certainly be nasty—the motley of paintings, an old winepress filled with plants, a stuffed bird in full feathers on a thick pedestal, so many rooster lamps. But, in truth, the end effect is quite wonderful. The mile-long, room-high tapestry the house is so proud of, as well as the scattered Oriental rugs on big stone squares in soft, warm earth tones and the vast wood beams, makes this a rather cozy evocation of a country château.

Best of all, it seems the boyish-looking chef Blanc has not yet grown restless or melancholy, not yet taken to the jetstream stardom some chefs are addicted to. The dining room feels electrified by the force of his craze for perfection. Certainly we sense that intensity of caring in our captain—the only woman captain in a three-star restaurant, not an easy distinction to earn in a fiercely chauvinist tradition.

Intemperate as we are, not sure when we'll pass this way again, we choose the "discovery menu" (six courses, about $36 per person), rejecting the $21.50 four-course dinner and a chance to freestyle à la carte (one could lose a week in exploring). And instantly Blanc's gifts are on display: The gourmand terrine is a stunning asymmetrical layering of aspic, green pourpier leaves, foie gras, moist chicken breast, and on and on—a witty archaeological rendering. Consommé of lobster, crayfish, and exquisite spring vegetables with an odd bit of chicken (what we call the oyster, what the French describe as "the drunk leaves it behind") is an astonishment of intensified flavors, the consummate rendition of a dish tasted everywhere. Next, ribbons of barely cooked salmon and frogs' legs drift in a sauce fragrant with oil and herbs and lemon. Langoustine, lotte, red mullet, and turbot swim in a creamy saffroned soup with a hint of tomato. Lamb held while we strolled off on our seventh-inning stretch is not rare, as ordered. The captain apologizes, whisking it away, leaving pigeon, a prize of moist perfection in a sauce of its roasting juices, garnished with tiny forest mushrooms and a creamy mousse of "blond" chicken livers. The replacement lamb is wonderful.

It is a moment when too much indulgence builds desire (instead of quieting it), and, incredibly, we can surrender to cheese. The three-star carnival of desserts—petits fours, sugared fruits, truffles, and such—deserves serious focus. Warmed and floating on the last of a luscious Beaune Clos des Fèves '71 (two tasting dinners, two bottles of wine, two coffees, about $120), we try. We have splendid mille-feuilles. Tarts of raspberry and apricot and a cream-and-sugar galette bressanne of Georges's *grand-mère.* Then a hike in the cool night air. A kiss on our very own terrace. It's the magic France of fantasy. Except, this time, reality is even better.

La Mère Blanc, Vonnas (Ain), (74) 50-00-10. Closed Wednesdays, Thursdays at lunch, and the month of January.

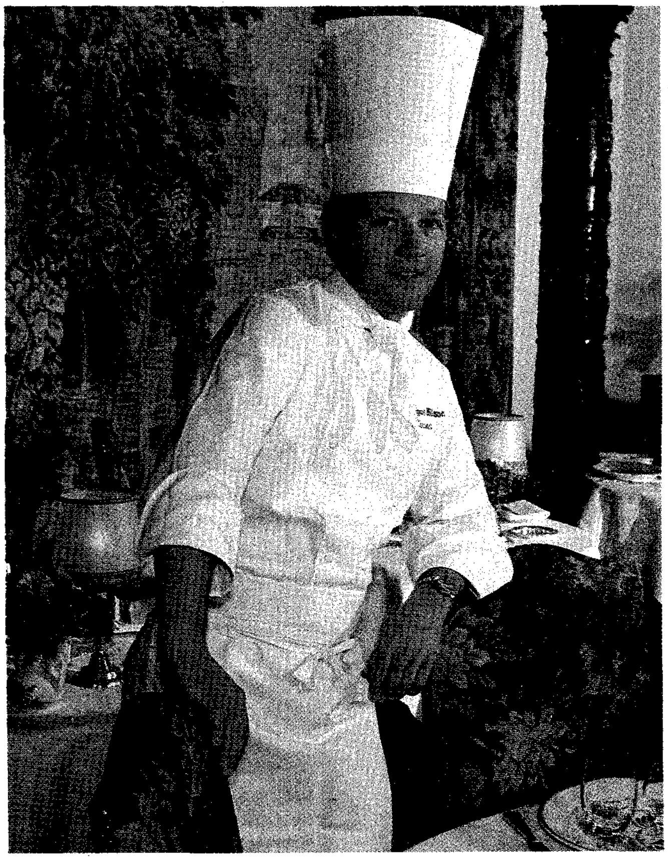
Dinner entrées, à la carte, range from $9.50 to $15. A.E., D.C., V.

> "Destiny's darlings will find Fredy Girardet as creative as ever. It's impossible to get him to repeat a favorite dish—there will always be some subtle difference.

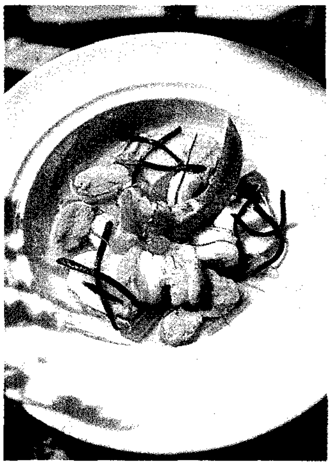
PERHAPS IT IS cruel to rave yet again about the awesome art of Fredy Girardet. He has spent a fortune expanding his kitchen to serve his unique style of cooking, *"la cuisine spontanée."* But there are still only 68 seats in the two dining rooms of **Restaurant Girardet**—and the clamor for tables never ends. If Girardet accepted bookings six months in advance, no one but Americans would ever eat in this epicurean mecca in Crissier, outside Lausanne. To accommodate habitués and neighbors, though, he has decreed that reservations can be booked only one month ahead. And the phone starts ringing at 6 A.M.

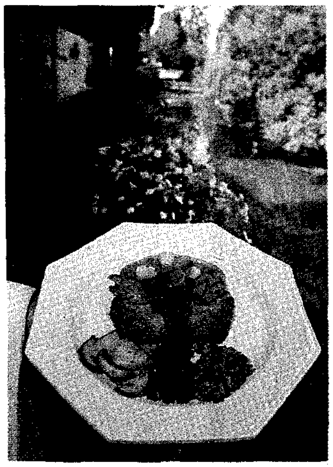
Destiny's darlings will find Girardet as creative as ever. It's impossible to get him to repeat a favorite dish, even if you beg. There will always be some subtle difference. The only constants are the supernal foie gras—fast-seared, with its sauce a meager spoonful of the hazelnut-vinegar-spiked pan deglazing—and his passion-fruit soufflé. No one cooks meat or birds or fish or crustaceans as carefully. If France's cuisine goes into a sauceless phase, we can credit Girardet, because his saucing does keep growing scanter (we can blame him, too, because many will do it less skillfully).

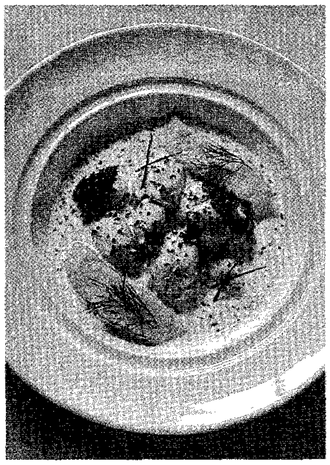
When we visit in late June, Girardet is layering fennel, foie gras, and the tenderest chicken imaginable (wrapped in leaves of tarragon) into a wonderfully tart jellied terrine to be nestled on shredded young cabbage. His daisy-shaped ravioli filled with black truffles, spinach, and wild mushrooms are



Chef Georges Blanc, the fourth generation at La Mère Blanc.







Far left: Georges Blanc's sea creatures and spring vegetables in consommé, "an astonishment of intensified flavors."

Pigeon with forest mushrooms, "a prize of moist perfection."

Ribbons of salmon and nubbins of frogs' legs in a sauce fragrant with olive oil, lemon, and herbs.

tossed with intense truffled cream. Rouget so fresh and lightly cooked it might still be swimming is tiled with disks of zucchini and served with basil-scented tomato and a ring of olive-y sauce flecked with hot pepper. Langoustine tastes of the grill and floats on a thin cream colored with pea purée and dotted with pea, ribbons of red pepper, and grains of cayenne. What he calls "my little warm rabbit salad" has a melt of crusted foie gras and vinaigrette heightened by lemon and lime slices too. "Trois frites" unites crisp-fried mussels, frogs' legs, and squid, each in its corner, with a circle of tomato coulis. A turbot fillet is dressed with peeled red pepper and olive, then given a dab of lemon and oil. Tarragon-scented pigeon is rare in just its natural juices. Lamb with lentils is similarly understated in a scoop of lettuce.

For one—to me, sacrilegious—moment, I am annoyed by the preciousness of some presentations, that old tortured-tidbit feeling. Anyone can arrange string beans and radish sticks on a plate. But then, not everyone is so infallible as Girardet in the marriage of ingredients. His taste and talent are unique. And his seemingly endless variations on warm and cold fruit soups are a joy. With mostly Swiss wines (and one magnificent Beaunes Graves '78 from Michel LaFarge), plus coffee, our splendid tasting meals cost $181 and $192 for two of us (two Swiss francs to the dollar).

Restaurant Girardet, Crissier, Switzerland, (21) 34-15-14. Closed Sundays, Mondays, one week in July, two weeks in August, and two weeks at Christmastime. Dinner entrées, à la carte, range from $18 to $26. No credit cards.

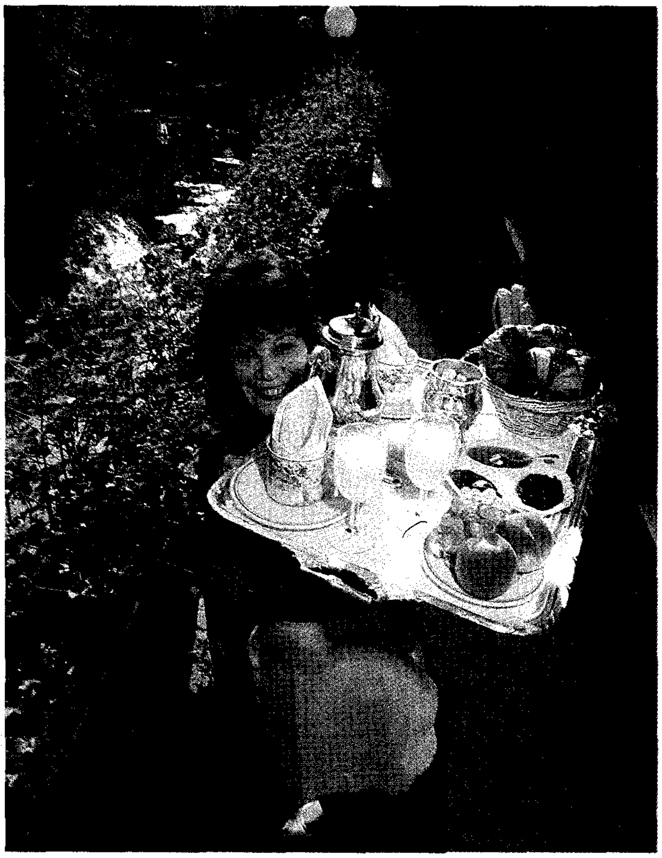
The Côte d'Azur

THERE ARE MOMENTS OF almost unbearable ecstasy in the life of a dedicated foodie. How do they feel? I sit there, polite and curious, sniffing, tasting, eyes widening, pulse speeding, as the awareness sneaks up on me till finally it's obvious: Everything is wonderful. I want to call all the food lovers I know and fly them in on the Concorde before dessert. That's the way it is this afternoon under the spell of chef Jacques Maximin at **Chantecler,** in the blowsy white Hôtel Negresco, of Nice.

The circus-color clash and fussiness of the Chantecler, with the buses hippo-ing by visible through the curtains, the recorded weeping of Viennese violins, the tackiness of a hundred roosters in oil and gouache and metal, have lulled us into minimal expectation. Yes, France's gourmandizing Bobbsey twins, Gault and Millau, have said it would be "immoral" not to grant Maximin his fourth toque. (They didn't like the setting, either.) But a couple of heavily toqued chefs have already disappointed cruelly on this trip. So we're not unduly moved by the sublime house aperitif (called a royale Negresco)—a kirsch-spiked, orange-scented champagne that also contains raspberry syrup. Nor by the very impressive bread—aromatic country rye and rich white with crisps of garlic baked into the crust. A soggy tartlet, a bit of food ironed into a fresh napkin, the sommelier's sexist handling of the wine pouring (not uncommon, especially in France), all dilute the impact. But suddenly it becomes clear that what seemed arch and exaggerated at first is simply service at a level of perfection rarely reached anywhere.

The *carte* is decidedly daring, with four special menus (from about $32 to $50): a wink at the *niçoise* table, as it's dubbed; the "soup menu," which, in summer, opens with cold vegetable tea with celery salt accompanied by avocado butter on toast and focuses on nothing but the fruits and vegetables of the season; a six-course *dégustation;* and three services of lobster. In our greediness we order the last two, throwing in an extra—lobster ravioli—on the theory that too much of a good thing is never enough.

The chef's concerto for lobster is brilliant. Medallions of



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Chantecler's stuffed zucchini blossoms, tossed with truffles.

Maître d' Haussy, chef Maximin, of Chantecler.

the delicately cooked crustacean are arranged like the petals of a flower, with bullets of baby zucchini and circles of truffle, on a mount of vegetables and basil julienne in the bottom of a soup bowl—a gift to the eyes before the waiter ladles Sauternes-scented bisque over all. Lobster in salad is dotted with tomato dice and flanked by fresh almond-studded lobster mousse topped with caviar, a basil "treelet," and sea-marsh greens in a red-leaf "boat." The ravioli bathe in an ethereal chive-sprinkled lobster cream. Headiest of all are slices of lobster alternating with slices of fresh cèpe in a buttery liaison of their juices.

Each dish travels across the table as I sample my friend's "tasting": Unimaginably delicate foie gras is layered with girolle mushrooms that send off a peppery afterheat, in a fragile, acidy jelly. Zucchini, its blossom filled with a basil-scented zucchini mousse, floats on a cherviled cream-of-truffle sauce. The waiter serves two garnishes—tomato in olive oil fragrant with basil, and sea salt flecked with chive—to highlight a crosscut of poached salmon ringed with a perfection of vegetables. There is a taste of the grill on the edge of the rare duck-breast slices arranged around a custardy melt of foie gras and served with a pippin-apple pancake. Occasional overcooking is the only jarring note.

We've already savored more tastes than any two humans would ever ideally desire, but now, beyond sanity, we toy with Chantecler's luscious cheeses, and do amazing justice to dessert—a gratin of berries in orange-juice butter tinged with Grand Marnier; a custard-meringue-berry confection; something that claims to be a frozen délice of candied chicory; raspberry parfait; and a blur of jewel-like glacé fruit, tartlets, and sugary doodads so dizzying we forget to sample the house's mythic chocolate desserts. All this, plus a bottle and a half of wine and the aperitif, costs $128 and forces us to cancel plans for a Lucullan dinner.

Enthusiasm like this is difficult to cap. Hearing my raves, two Manhattan epicures—one of New York's greatest chefs and a gourmand-entrepreneur—visited Chantecler, separately. Each was disappointed. "It was my third very good meal at Chantecler," the chef reports, "but no shock of greatness." It seems best to end on this note, a caveat. Shocks of greatness are most jolting in moments of low expectation.

Chantecler, Hotel Negresco, 37, Promenade des Anglais, Nice, (93) 88-39-51. Closed October 23 through November 28. Dinner entrées, à la carte, range from $10 to $31.50. A.E., D.C., V.

WITH ITS SATANIC FOUNTAIN IN THE SQUARE, tiny Mougins, in the hills overlooking Cannes, is a stage set for an opera—*La Grande Bouffe.* Imagine a village of a few hundred souls that has eight feeding stations serious enough to be listed by Michelin . . . a dipper of stars, eight in all, with the three stars of Roger Vergé's Moulin de Mougins a beacon for gourmands halfway down the hill.

Vergé is the reigning monarch of this postage-stamp-size culinary compound. His **L'Amandier de Mougins** sits at the entrance to the village, in an old olive-oil mill, with his cooking school on the second floor and his jams, vinegars, and pickles for sale in Les Boutiques, alongside the charming, the odd, and the old, collected by his wife, Denise.

Virginia creeper embraces the façade of L'Amandier. And a winding stairway climbs to the dining room, where a terrace overlooks the sea and all of Cannes below. Flowered cotton wall coverings, cushioned rustic chairs, country flowers tucked into a basket, the flicker of candlelight on soft earth colors warm the stone. Everything chef Francis Chauveau does reflects Vergé's vision of a "cuisine of the sun," simpler than the flagship's, below, but fresh and appealing, relaxed, and, with a four-course menu at $25, service included, infinitely less expensive (though ordering à la carte could run $50 a person with wine).

No way to forget where you are when you dip a stick of fennel into the offered anchoïade—a purée of anchovy and garlic moistened with olive oil. And if the waiter is slow pouring wine, tiny niçoise olives are gems to distract. Nothing could be as sprightly as thin slices of Scottish salmon "cooked" in lime and dill, served with crisp ribbons of radicchio, field greens, and chicory, a salad of cucumber in one mound, zucchini in another, and an avocado garnish. The biscuit (mold) of basslike loup in spinach leaves with a sauce of crayfish mellowed by Sauternes is by now a L'Amandier classic, as are the pastry filled with rabbit on a puddle of

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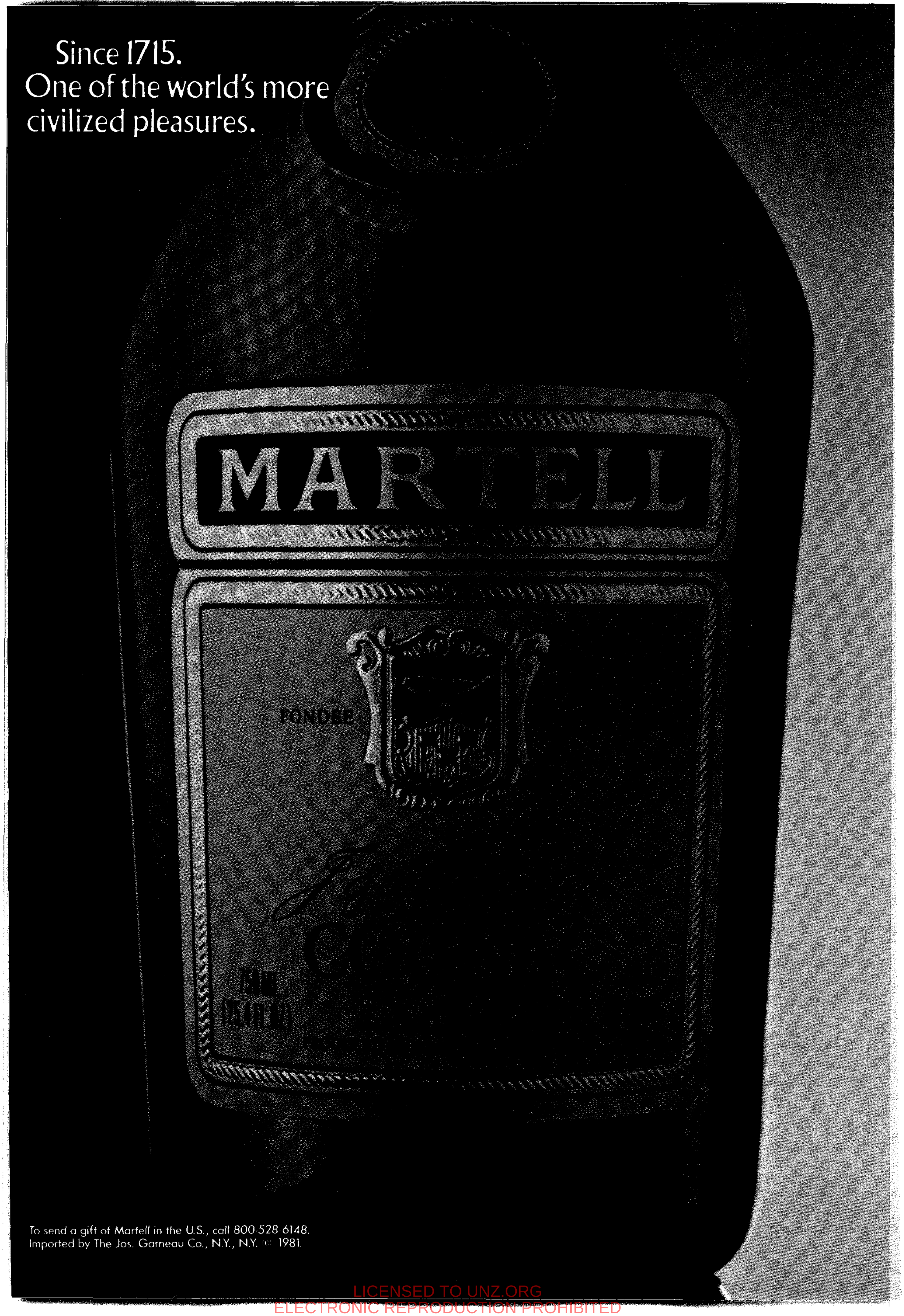
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cream-enriched rabbit stock, a terrine of rouget in jellied fish soup, and curried langoustine with almonds.

Nothing is thrilling. Everything is very good—roasts garnished with splendid creamy dauphinoise potatoes and exquisite string beans, kidney perfectly cooked and served with artichoke in a sauce heady with reduced red wine, lamb on a garlicky mosaic of tomato and eggplant, and striped bass in basil butter with fennel flan and a zucchini flower filled with foie gras in a creamy mousse. Fresh white cheese is served with a ladling of thick crème fraîche, and there are homemade ice creams and ices, a gratin of apricots in almond cream with lukewarm fruit sauce, crêpes perfumed with praline, champagne-spiked peach soup with ripe fruit, and tempting pastries. Think of L'Amandier this way: Not even the most passionate gourmand can survive sensual blissout more than once or twice a week. L'Amandier offers a pleasing and delicious interlude.

We stayed in a small and cozy room (one of only five) on top of the three-star Moulin, (93) 75-78-24, an island of tranquillity (except at mealtime). Rates, $52.50 to $96 per room. Reserve far ahead.

> "In top form, André Surmain is irresistible—gossipy, candid, and wryly self-mocking, proud and passionate—as he cozens the flock at his Relais à Mougins.

L'Amandier de Mougins, Place du Commandant Lamy, Mougins, (93) 90-00-91. Closed Wednesdays, Saturdays at lunch, and the month of January. Dinner entrées, à la carte, range from $7.50 to $14.

IF VERGE IS THE CROWN PRINCE OF MOUGINS, THEN OUR own André Surmain, the creator of Lutèce, must be the village's barbarian invader, but what a seductive and talented barbarian he can be. Since announcing his retirement, at 52, and selling Lutèce to his gifted partner-chef, André Soltner, Surmain's life has been a Mediterranean soap opera. In the latest episode, his beautiful new blond wife has run off with a waiter. In the *Drang,* Surmain's **Relais à Mougins** lost one of its two stars. But now, in June, he is sunny again, cheered by having his daughter and her husband in their own little bistro across the way, dashing in his sparkling chef's whites. In top form he is irresistible—gossipy, candid, and wryly self-mocking, proud and passionate—as he cozens the flock, urging them to try his nouveau pink champagne and his Provençal wines made from a single variety of grape: Cabernet, Gamay, or Chardonnay.

Of course, we are welcomed, hopelessly indulged, with André insisting we try a taste of almost everything. Dinner is delicious, now and then slightly flawed, but the evening crackles with wit and warmth, clearly not ours exclusively, judging by the overheard purrs of other departing clients. Church bells chiming. Handsome green-edged white octagonal china on green tablecloths. Lush flowers. Too soft but good country bread. Fabulous packaging for snails: a splash of melted garlic butter, chive, a buttery crouton, and a dab of crushed tomato. Oysters are tucked into individual pufflets of pastry with tomato dice on a bed of spinach, richly sauced. Creamy curried scrambled eggs with sea urchin are served in the eggshell with chutney and toast cut like French fries for dipping. A trio of fish are presented in a cream-enriched fumet with slivers of red pepper, and then foie gras—"the cocaine of France," quips Surmain—with port jelly and a glass of port to sip. Tenderest chicken is napped with a creamy velouté of pea. On the side, we get slightly floury noodles tossed with vegetable julienne. And duck breast comes with chive butter, and celestial spinach in an iron marmite.

Sorbets are served from a rolling silver cart. Pastries are earthbound, but Le Relais's chocolate velvet is dense and deeply haunting in any guise—on its own, frozen, with hot chocolate, or billed as "Night and Day," in tandem with white-chocolate mousse on a sea of bittersweet sauce.

Le Relais à Mougins, Place de la Mairie, Mougins, (93) 90-03-47. Closed Sunday evenings and Mondays (except during July and August), from November 3 through December 26, and one week in February or March. Special menus of two or three plates with cheese, coffee, dessert, and mignardises are about $19 and $23, including wine and service. The "discovery" menu is $37 plus 15 percent service charge. Our dinner with a bottle and a half of wine amounts to $105 for two.

Memories

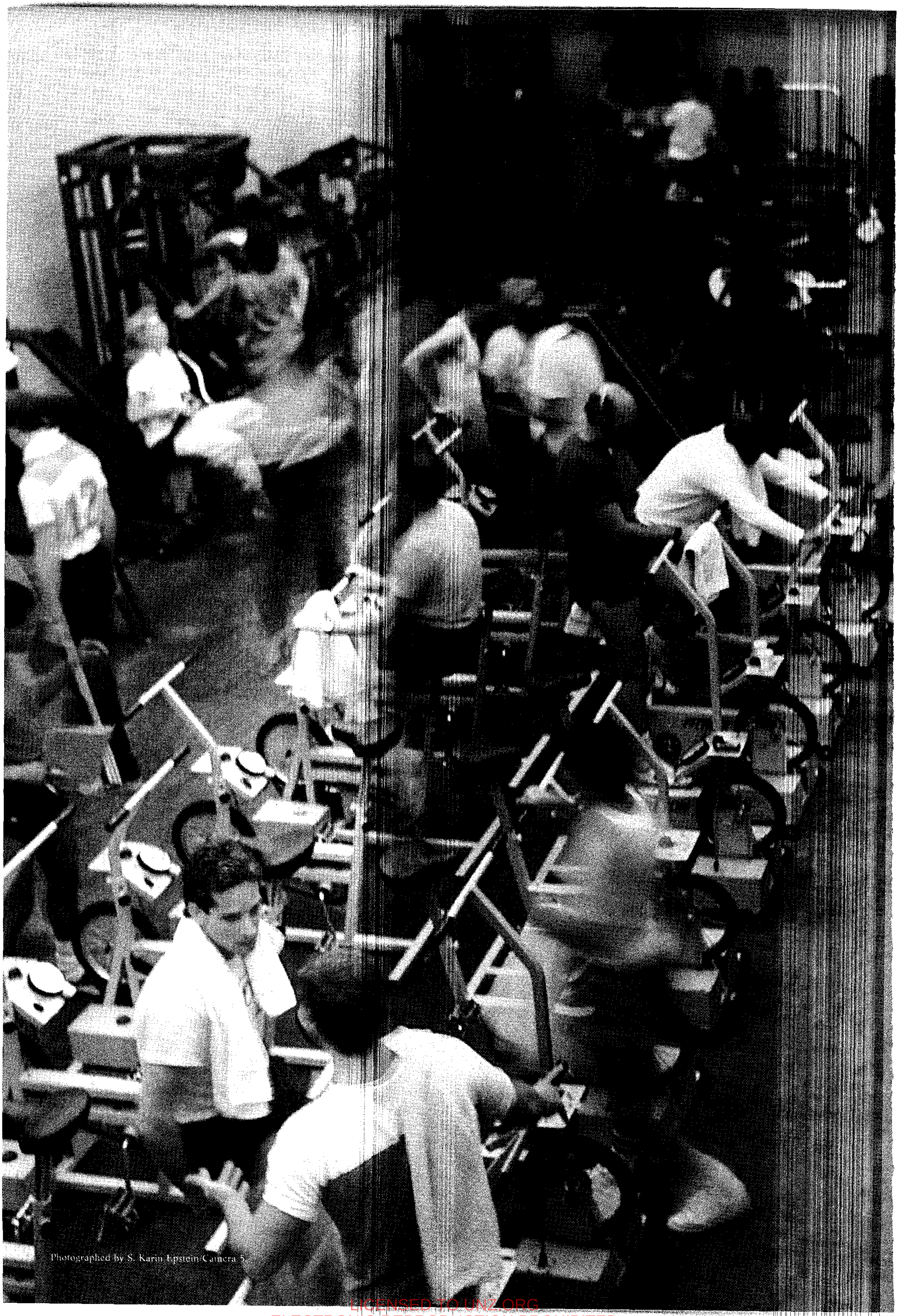
THEY WERE THE Marx Brothers of Roanne. Jean, the handsome, bearded one. Pierre, the smiling, rounder one. The Troisgros brothers, *les frères* Troisgros. In the early 1970s flowering of our fascination with great dining they were the most ingenuous sorcerers of France's merry brigade of great chefs. I remember, on that first mad little lark in Roanne, the zany pair leading a quartet of dazed American foodniks through their favorite haunts, from the pâtisserie for a custard tart to the candymakers to the town's super deli and its *cave,* where everyone had to taste a Beaujolais or three between lunch and dinner and Jean tried to persuade his hunting dog to climb the ladder into a wine vat. Then at seven, as we innocents fought through a boozy blur, they appeared in crisp whites, stretched, relaxed, serious . . . like champion athletes running a cinch race.

And I remember Jean teaching at the Great Chefs of France cooking school, in the Robert Mondavi Winery kitchen—charming, teasing, flirting, improvising, adding a new dimension to the concept of . . . the joy of cooking, as powerful and physical in his flinging of twenty pounds of puff pastry as Bjorn Borg making an impossible get.

Jean played as passionately as he worked. So if there is any good way to die too young—at 57, in the flush of one's prime—instant death on a tennis court on a sunshiny day in August has a certain beneficence.

My close, close friend and sister epicure, an intimate of Jean's for more than a dozen years, visited Roanne in October, full of sorrow, wary of reviving the Troisgros family's pain with her pain. She found no weeping, no black crêpe: instead, "the most amazing energy, a rededication to perfection." Pierre, she said, seems to have taken on Jean's spirit, moving through the kitchen like a whirling dervish, picking up the threads, traveling to all the vineyards of Burgundy, where Jean's suppliers were cronies as well. Pierre's son, Michel, after apprenticeships with Michel Guérard, at Girardet, in Switzerland, and with Pierre Wynants, of the three-star Comme Chez Soi, in Brussels, returned eighteen months ago. He worked beside Jean at the grill, and he stands there now, with the poise of a natural heir. There are new dishes—obviously influenced by Girardet—and more beautiful products than ever coming into the kitchen. But the old-fashioned Troisgros spirit survives. My friend describes Pierre swinging a wild hare bought from a hunter at the back door and suggesting râble de lièvre for dinner, and then she evokes the dish itself—sauce robust and livery, spread out on the plate, lots of it, with wild cèpes and the first fresh chestnuts of the season. Troisgros at its most Rabelaisian.

The house of Troisgros seems to have found a way to ease its mourning in an exuberant memorial to Jean. ▬



Photographed by S. Karin Epstein/Camera 5

Making the effort: *Exercising is serious business at the Sports Training Institute.*

THE LAST WORD ON HEALTH CLUBS

By Jane Goldman and Laetitia Kennedy

HEALTH CLUBS USED TO BE PLACES WHERE GENTLEMEN went for a sauna and a massage. Now, thanks primarily to Jack LaLanne and the New York Health & Racquet Clubs, things have changed: You can exercise with barbells or space-age machines and choose décor from sweatshop to disco, ambience from pool hall to Mayo Clinic, price from the equivalent of a nice pair of pants to a small used car.

The most visible of these spas are the clubs for the Young, Healthy, and Social: the places full of mirrors and plants and Nautilus machines. Chief among them are the New York Health & Racquet Clubs, but there are others—usually modeled after Health & Racquet—such as the Apples, the Paris, the Manhattan Plaza, Club La Raquette, and the Vertical Club. (Jack LaLannes are designed to have this look, but it's tough for them to be social centers; most segregate men and women.) Y.-H.-and-S. clubs are as ubiquitous as Citicard Banking Centers, and often just as crowded.

Then there are the Neighborhood Clubs. A decade ago, these were almost the only health clubs in the city—mostly small, owner-operated facilities, often in the basements of apartment buildings or hotels. A few of the old ones are still around, and new ones have begun; most are makeshift sorts of operations—get a few rooms, put some equipment in, and call the place a health club. Some are as funky and lovable as an old dog, others are just funky, but some are quite lovely indeed. (The Club 30, Claridge, and Club 29 facilities, with their rooftop pools and sun decks, are smashing; so is the view from the tiny Turtle Bay Tennis & Swim Club.) The Parc, the Hudson, the Manhattan Swim & Health Clubs, and the Rivereast are Neighborhood Clubs. The best reason to join

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'Climb mountains' on a Versa-Climber; use

one of them is that they're in your neighborhood.

The fastest-growing category belongs to the Scientific Clubs, the places that usually don't call themselves health clubs at all, but fitness centers or health-enhancement facilities or cardiovascular-training centers. At such places as the Biofitness Institute, Cardio-Fitness Centers, Executive Fitness, the One to One Fitness Center, and the Sports Training Institute, you don't fool around. When you sign up, you'll have your heart rate clocked, your body fat measured, your muscle content analyzed, and your medical history transcribed. Then a trainer will custom-design an exercise program for you, and at some of the places he'll stick by your side, coaxing and correcting, every minute you exercise. (It's called one-on-one training.) You get an excellent workout, and you meet a lot of the Young, Healthy, Social, and Pressed-for-Time (infer: Successful), who can't be waiting for leg-extension machines or hanging around juice bars, for goodness' sake. The other customers, especially at the Cardio-Fitness Centers, are frequently businessmen in their forties and fifties whose companies pay the fee to help them keep in shape.

Finally, there are a few clubs that don't exactly fit the categories. Profile and Sevens are for women only, and they offer beauty services. Aerobics West, a cross between a Y and a health club, offers some team sports.

We have not included gyms that specialize in weight training and bodybuilding (from the lively, coed Better Bodies to the hard-core grunt-and-sweat Mid-City, or even the vast Chelsea Gym). Nor have we included exercise studios here (even though some, such as Pretty Body, may scatter a few machines around). These are specialized clubs, not multipurpose facilities. We've limited our listings to places that you would think of as health clubs: Most have machines, classes, locker rooms with showers, and maybe sauna or steam or whirlpool or a pool. In some cases it's been an arbitrary decision. (Natural Physique is out because it specializes in weight training, but Jack LaLanne Nautilus Center is in because, though it specializes in weight training, it's available to regular Jack LaLanne members.) The article, as we see it, is fair and complete. Though there are many clubs in the outer boroughs, we have concentrated on Manhattan, where 1.4 million people live and 2.2-million come to work each day. We have listed the clubs geographically, starting downtown. We checked out each club at least twice; the most recent visit took place in September.

THE EXERCISE MACHINES

EQUIPMENT COMES IN MANY VARIEties, and we've listed the important ones. We haven't bothered to mention minor stuff such as slant boards and mats, but we have listed every club's major aerobic and weight-training pieces. Aerobic equipment is used for exercise that strengthens the heart and lungs. Weight-training equipment builds strength.

The most common aerobic pieces are stationary bikes, treadmills (electric or non-electric), and rowing and cross-country-skiing machines. Some clubs have more-exotic machines, such as the Versa-Climber, which simulates mountain climbing. Others have fancier versions of the old standards: Lifecycles are computerized stationary bikes; they tell you how many r.p.m.'s you're producing and how many calories you're burning, and also provide you with varied resistance, as in an uphill bike ride.

The most common weight-training pieces are free weights, Universal machines, and Nautilus machines. Free weights are what used to be called just weights—barbells and dumbbells. The adjective "free" distinguishes them from the machines that use weights attached to pulleys or cables. (In between the free weights and the pulley machines are pieces trademarked Body Masters; proponents say pressing a Body Master is the closest thing to hefting a barbell, but you can't drop it on your throat.)

Universal is a trademark for a machine that uses stacks of weights on pulleys. Different Universal machines work different parts of the body. Nautilus is a trademark for a machine that also uses stacks of weights on pulleys, but they're geared on a nautilus-shaped cam; that means the machine will offer a different amount of resistance at different points in the exercise. When you lift weights, you lift them in one continuous movement. In a biceps curl, you begin with a weight in your hand, your arm almost completely outstretched, and you bend your elbow until the weight almost touches the shoulder. At each point in the movement you are working a discrete part of the muscle. But here's the catch: Various parts of a muscle have different capacities. You can lift a lot more at the end of the movement, when your forearm and upper arm are forming an acute angle, than you can at the beginning of the movement, when the angle is obtuse. But, obviously, you can't handle any weight that the weak parts of the muscle can't lift. That means the stronger parts aren't getting a complete workout. According to Nautilus theory, the Nautilus cam works the whole muscle to capacity.

The cam also means that you're always *lifting* the weight, even if you're pressing up one second, across the next, and down for the final part of the movement. There are different types of Nautilus machines to work different parts of the body. Cam-II machines have a cam setup similar to that of Nautilus.

The Total Gym, available in some health clubs, is a piece of weight-training apparatus that looks as if Rube Goldberg had gotten hold of a Universal machine. The T.G. uses your body weight as resistance. The amount of weight you work with depends on the angle into which you've positioned yourself.

Some clubs also keep a few pieces of "passive exercise" equipment—machines popular ten to twenty years ago, when you'd see cartoons of fat people at a spa with motorized belts around their hips, jiggling away the inches. They're still around (the machines *and* the fat people), although the benefits of jiggling are widely discredited.

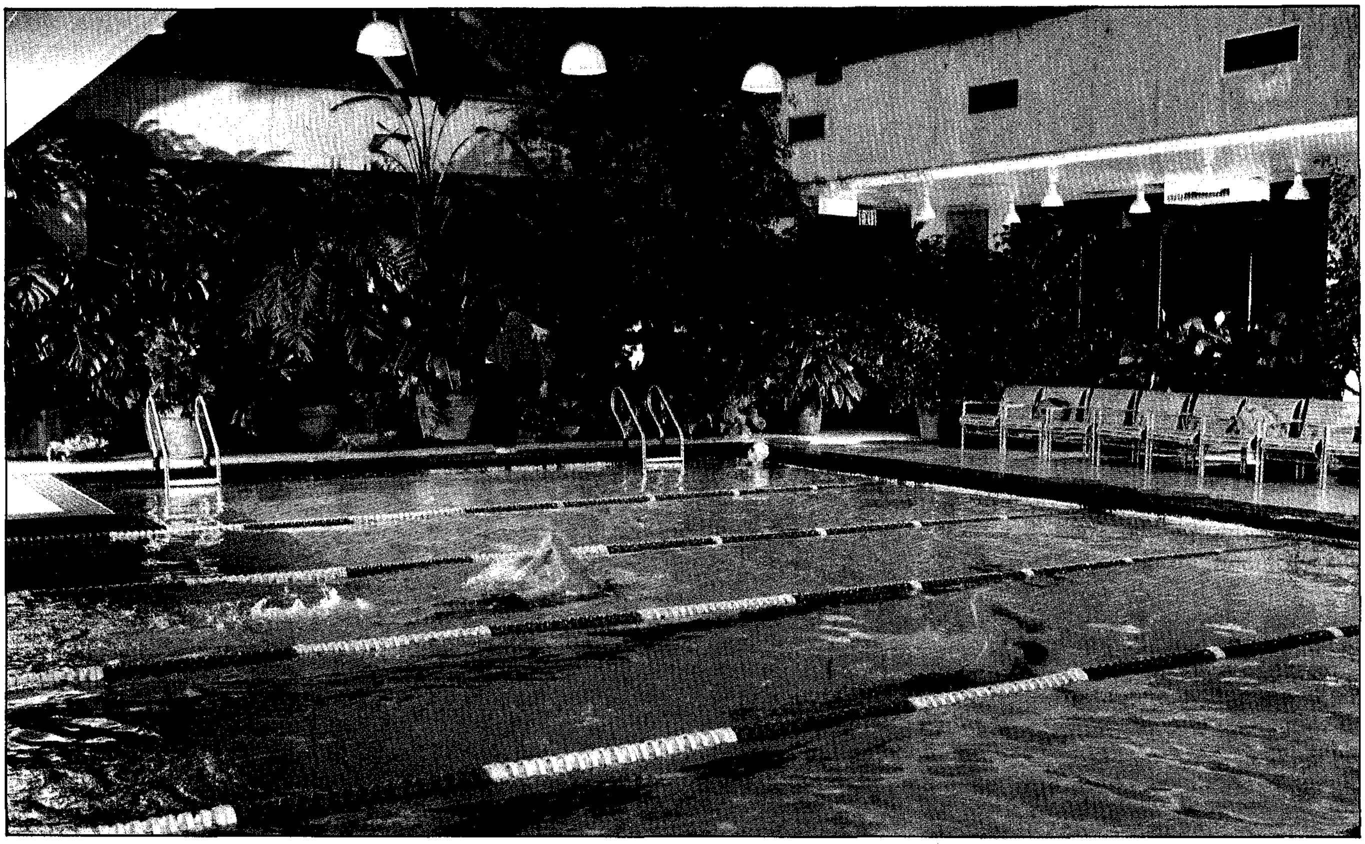
This passive-exercise equipment, by the way, is different from the electrode-and-control-panel machines featured at the new "passive exercise" salons, Alys Kingsley and Future Shape. At these places, attendants attach electrodes to a client's body and turn on the juice. The electric current supposedly stimulates and works the muscles while you do nothing. There are no definitive reports on their effectiveness, but these gadgets have quite a few devotees, including some athletes.

You'll see "eucalyptus room" listed. That's a sauna in which eucalyptus oil is sprinkled, emitting a smell like that of a cough drop. It has no documented health benefits, but some people say it clears their sinuses.We've also called tanning rooms, tanning closets, and tanning compartments "UV rooms." These are different versions of the same idea: getting a tan indoors with ultraviolet light. The differences in names describe the shape of the spaces. Many clubs charge extra to use these tanning facilities.

SPECIAL DEALS; FREEZING YOUR MEMBERSHIP; GUEST POLICIES

CLIENTELE, COST, AND FACILITIES vary widely. It's best to visit—and, if possible, use the facilities—before you join. (Many clubs offer guest passes or trial visits.) Go at the time of day you expect to use the club most frequently; a club looks a lot different at 11 A.M. from what it does in

muscles to capacity on a Nautilus machine.



The look of luxury: *Manhattan Plaza Health Club may be the city's prettiest spa—and it's a health-club bargain.*

early evening. Other factors to consider: If you are out of town frequently, check to see if you can "freeze" your membership—stop it in the middle when you're away and pick it up again when you come back, with the time you missed added to the end. If you're interested primarily in racquet sports, be aware that health clubs with courts charge extra for court time and that you might do better to join a racquet club. (Racquet clubs charge for court time, too, but the courts are often superior, and some racquet clubs challenge the health clubs by supplying limited exercise equipment.) Check the club's guest policy. Some places allow guests in without charge; others don't. And if your main concern is exercise classes, try to attend one or two before you join. They're generally much more crowded than the classes at exercise studios, and they offer little personal instruction or correction. You can, however, usually take as many classes as you want at no extra charge.

BELOW 34TH STREET

THE MAIN THING **Cardio-Fitness Centers** have to offer is service, so the brief list of facilities below is deceiving. You are *not* left to your own whim at any of the three centers. Staffers design a program for you, watch you execute it, modify it according to your progress, and make pointed inquiries if you fail to show up.

When journalists write about corporate phys.-ed. programs, they invariably mention Cardio-Fitness. Some 60 percent of the members are part of corporate programs; the company—Time, Revlon, or Sony, for example—pays part or all of the fee. The client shows up with a note from his doctor approving participation, takes a stress test and physical-capacity test, and gets an exercise card setting forth the program created specially for him. It usually includes time on the rowing machine, treadmill, and bicycle, rope jumping, some work on the Universal gym, and a cool-down. If the member has a history of high blood pressure, a staff member will hover nearby with a sphygmomanometer to check him out. Each time he shows up, his workout goals will have been upgraded by the staff. If he doesn't come in (Cardio-Fitness recommends three times a week), a staff member will call.

The centers are very similar (membership is reciprocal) and designed to make an executive feel at home: subdued colors, potted plants, piped-in music, cable TV on overhead monitors tuned to the Financial News Network, and *Fortune* and *Business Week* on stands in front of the bicycle machines. The club supplies a uniform of socks, shorts, and T-shirt.

Even the staff is chosen with the client in mind: Director Jerry Zuckerman is careful to make sure instructors don't all have beautiful bodies—too much perfection might intimidate a paunchy beginner. The rate at all Cardio-Fitness Centers is $795 a year. The hours and list of facilities noted below apply to all Cardio-Fitness clubs. The downtown center is located at **79 Maiden Lane** (943-1510); the male-female ratio there is four to one.

What's available: Equipment rooms with bikes, treadmills, leg and chest Universal machines, pacer mats; locker rooms with showers and sauna.

Hours: Monday through Friday 7 A.M. to 7:30 P.M.; the branch on Park Avenue near 53rd Street is open Saturdays from 9 A.M. to 3 P.M.

Executive Fitness Center (VISTA INTERnational Hotel, 3 World Trade Center, 466-9266) is a club with the scientific approach—the first serious competitor to the Cardio-Fitness Centers. It's more plush than Cardio-Fitness, and it offers more variety, but probably because of its location (in a hotel) and its challenger status, it hasn't yet acquired such a high percentage of corporate clients and doesn't give off quite the same brisk businesslike atmosphere—the sense that something more important than sweating is going on.

Apples: mirrors, plants, and all the basics.

It does have that state-of-the-tech feel, with a sparse yet luxurious design—thick off-white carpeting, white pipe-style banisters, wide windows with spectacular views of the Hudson River. Members, in green or white shorts and T-shirts supplied by the center, peer at the speed and distance measurements flashing from the treadmills and check their pulses against the time readouts glowing on every wall. Lab coats wouldn't seem out of place.

There's fun stuff too—a comparatively big swimming pool, an indoor track on the balcony overlooking the pool, two racquetball courts, occasional aerobics and stretch classes. Hotel guests may use the facilities, but there never seem to be many guests around. The locker rooms are swank.

The management emphasizes that Executive Fitness is not a health club but a "health enhancement" facility. Upon joining, you must take a blood test, a stress test, and a physical-fitness test ($175); then instructors prescribe an exercise program. They review your progress daily, and each time you pick up your card you'll find little notes about improving or changing an exercise or increasing your program. (Private sessions with an instructor are available for $7.50 a half-hour.) Staffers advise you to come three times a week—certainly no less than twice a week.

Membership is limited to 1,500. The male-female ratio is three to one; 40 percent of the members are part of a corporate program. Some have enrolled on the advice of their doctors; one woman testifies that her blood pressure is down to a rate she hasn't seen since she was twenty—50 years ago.

What's available: Indoor pool (20 by 50 feet); equipment areas with Nautilus circuit, Universal machines; cross-country, rowing, and treadmill machines; indoor track (1/13-mile); two racquetball courts (court time, $12 to $20 an hour); locker rooms with sauna and steam; massage ($12 a half-hour); nutritional counseling; podiatric treatment (the first visit is free).

Hours: Monday through Friday 6:45 A.M. to 9 P.M., and Saturdays and Sundays 9 A.M. to 6 P.M.

Rates: Full participation, $1,050 a year; limited participation (all but Monday through Friday 11:30 A.M. to 1:30 P.M. and 3:30 to 7 P.M.), $550 a year.

Apple Health & Sports Clubs ARE A little like the New York Health & Racquet Clubs—coed, frequented primarily by young people, housed in buildings owned by the corporation, and designed with a fondness for mirrors. But Apples have their own benefits and drawbacks. They're generally smaller than N.Y.H.R.C.'s, there are fewer of them (at the moment, three), and they lack the New York Health & Racquet Clubs' boundless social amenities and perquisites, such as eucalyptus rooms, white-water-rafting trips, parties. The Apples do have the health-club basics—swimming pools, full Nautilus circuits, frequent exercise classes, sauna, steam, and sun decks. And they have recently added free weights.

Membership in one Apple spa entitles you to use the facilities at all—including the racquetball courts at the Fulton Street branch. Two new Apples are scheduled to open next year, one at Broadway and 73rd Street, the other on Lexington Avenue near 34th Street.

Director Gary Glanz, of the downtown branch (**88 Fulton Street,** 227-7450), runs a strict spa: He instructs his staff to discourage splashing around in the swimming pool and chatting at the Nautilus machines. "People come here to work out," says Glanz. "They work in the area"—Wall Street—"and don't have time to waste."

They also don't appear to care about dazzling one another with extravagant outfits, nor do they come looking for dates. The atmosphere is pleasant but businesslike. This is the newest of the Apples, larger than the other two. It includes a big pool with six lanes for lap swimming. Spiral staircases connect the three floors. There is a good supply of Nautilus and other exercise equipment, well maintained. The locker rooms are spacious, private, and immaculate. Unusually helpful instructors give frequent classes in two big, carpeted exercise rooms. And there's a sun deck on the roof, accessible by elevator. Membership isn't cheap, but particularly if you can make use of this Fulton Street branch—with the big pool and the racquetball courts—it's a good deal. There are equal numbers of men and women.

What's available: Indoor pool (20 by 60 feet); equipment rooms with Nautilus circuit, bikes, treadmills; free-weight room; two racquetball courts (court time, $12 to $18 an hour); exercise classrooms; locker rooms with showers, sauna, steam; sun deck; health-food restaurant; massage ($12 a half-hour).

Hours: Monday through Friday 7:30 A.M. to 9:30 P.M., and Saturdays and Sundays 10 A.M. to 6 P.M.

Rates: $552 a year. Discounts for students and for corporate accounts.

Lucille Roberts (143 FULTON STREET, 267-3730), usually the cheapest health club in town—depending on everybody else's deals and sales—is looking better than it used to. Some structural renovations have spruced it up, and there seems to be more attention than there was to keeping the machines working properly. On the latest visit, the place was clean enough; on two earlier visits, though, it could have used a decent vacuuming.

There are two workout rooms—one upstairs, with Nautilus equipment and free weights, and one downstairs, with resistance machines, lightweight dumbbells, vibrating machines, and a Radio Shack computer that "scientifically" determines your exercise program. The pool is in a low-ceilinged, murky room downstairs. Members may attend exercise classes, given frequently in a carpeted classroom. Loud disco music is piped into every room, including the pool room.

What's available: Indoor pool (15 by 45 feet); equipment room with Nautilus machines and free weights; equipment room with passive-exercise machines and cable weights; exercise classroom; locker rooms with showers and sauna.

Hours: Usually, mid-October to May, Monday through Friday 8 A.M. to 8 P.M.; June to mid-October, till 7 P.M.

Rates: Prices range from $160 to $200 a year.

THERE ARE 7 **Jack LaLanne** CLUBS IN Manhattan, about 35 in the metropolitan area, and hundreds around the country. Membership in one entitles you to use the facilities at any other (with limitations, explained below). That's Jack's biggest draw. The price, too, is appealing—the standard fee is no bargain, but there is always some kind of deal or drive going on. But the clubs are usually very crowded at peak (lunch and after-work) hours, and they're not particularly attractive.

The first encounter with a Jack LaLanne spa is with a trained and hungry salesperson. He or she is friendly at first, happy to see you, consumed with illustrating the benefits and advantages of a Jack LaLanne membership. If you show some reluctance, your salesman may get surly, denigrating the competition. If you ask to see the place first, he may balk. One may grumble that it means taking an instructor off the floor to do a tour; if it's the other sex's day at the spa (at some Jack LaLannes, men and women alternate days), you may be refused admittance to the gym or the pool. The pitches will be repeated—last three days, last two days, this day only. As a last resort, he will make a deal. The salespeople, who work on commissions and incentives, want you in. And it must work: On a weeknight after work the spas look as jammed as the inside of the I.R.T.

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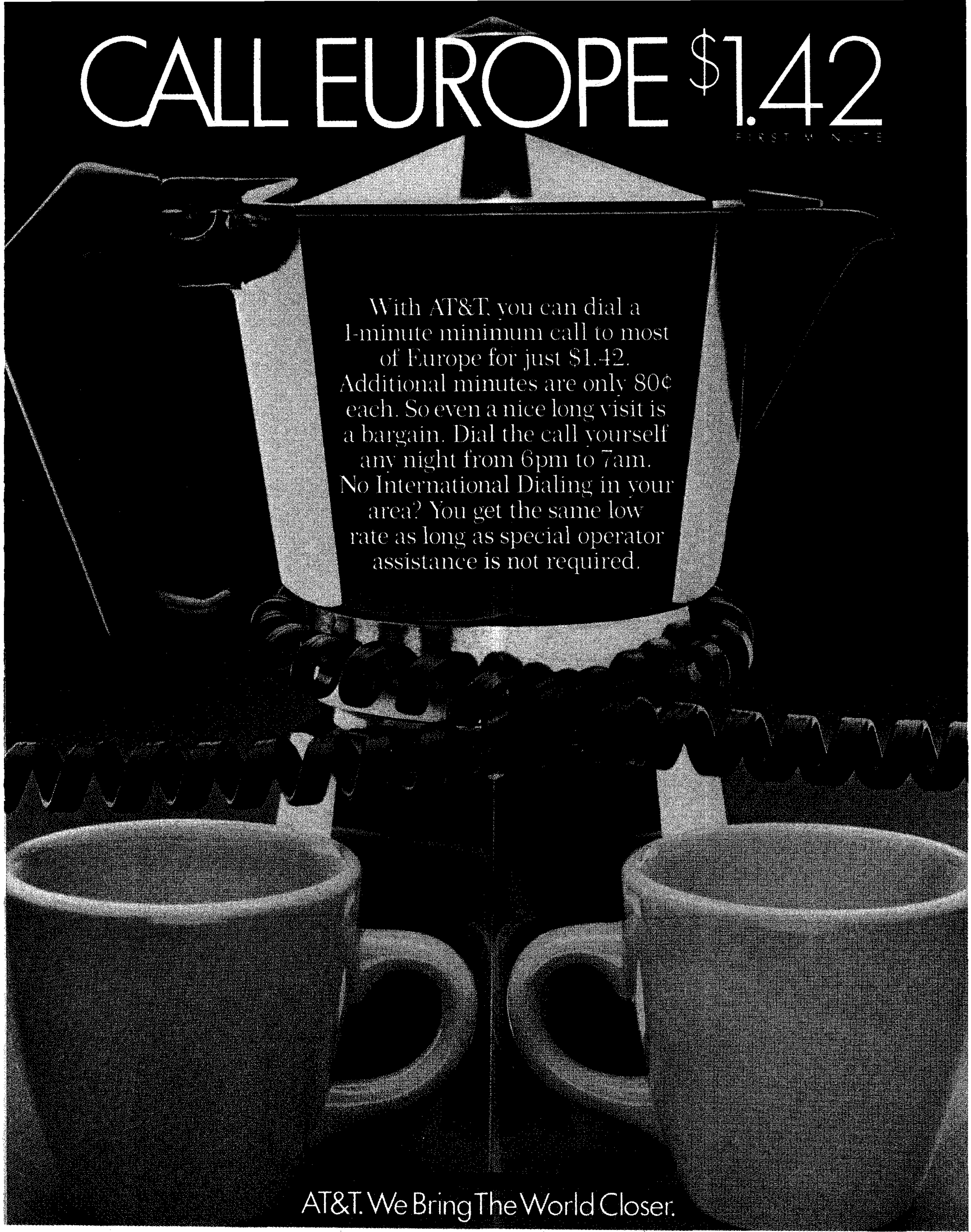

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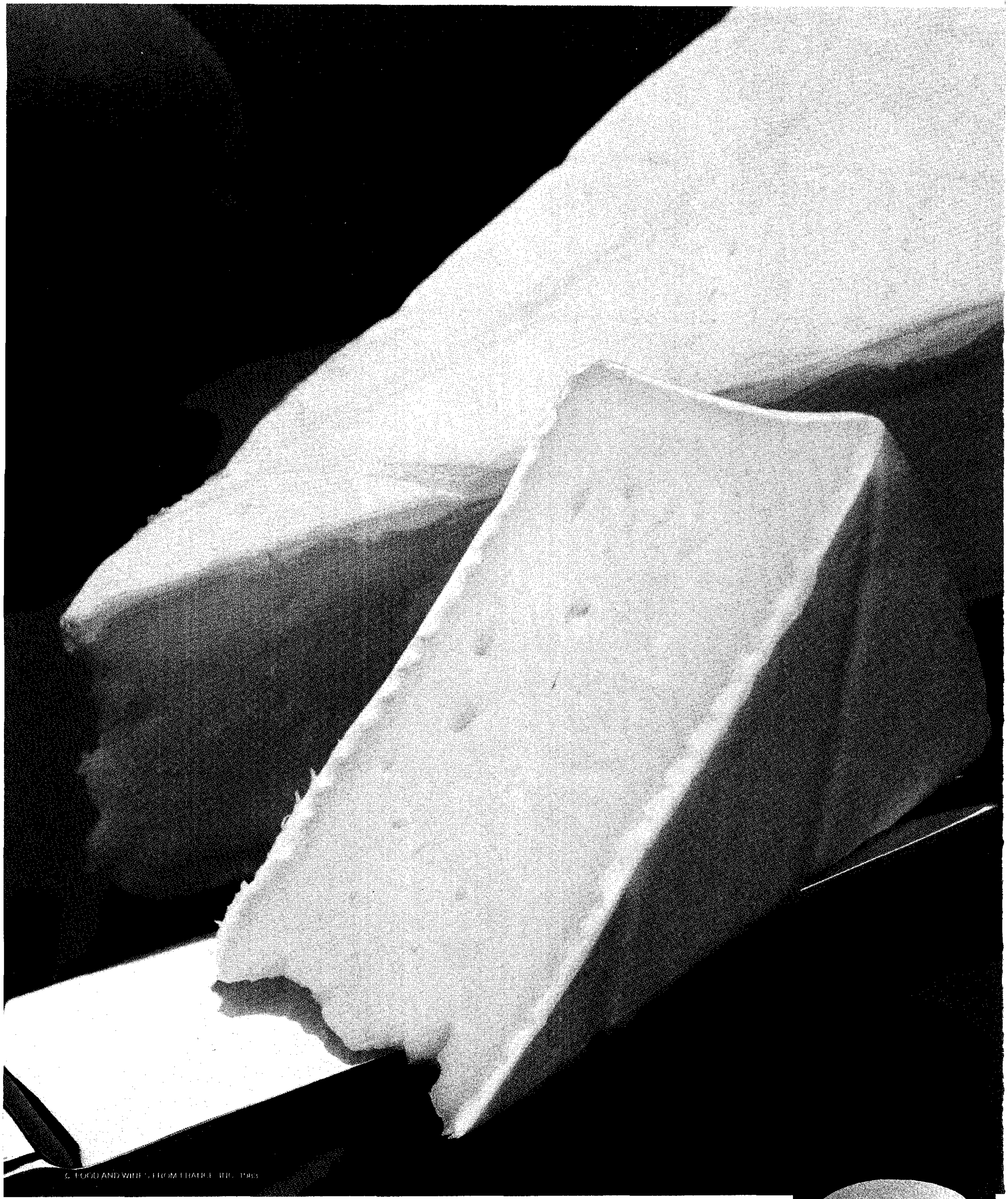
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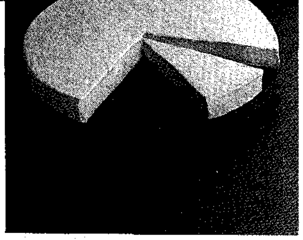

The branches are similarly equipped: a small pool in four of the seven clubs, Nautilus machines, Universal equipment, free weights, Lifecycles, a whirlpool, and utilitarian locker rooms. (The newest branch, on Broadway at 75th Street, has no Universal equipment.) Some are newer and better maintained than others. Classes in aerobics and calisthenics are given in the equipment room. Women must wear leotards and tights or sweatpants. At the machines there's an interesting method of dealing with crowds: Every 60 seconds a taped voice on the public-address system tells you to move to the next machine. So you may have to wait to get onto the first machine, but after you begin the circuit, you are sure to advance quickly.

A few years ago Jack LaLanne bought out Holiday and European Health Spas (some of the latter are still known as European Health Spas, but they, too, are Jack LaLannes). Some clubs take women one day, men the next; if it's men's day at one, it's women's day at another. Other clubs are coed during the day and for men or women only at night. One (on Fifth Avenue at 53rd Street) is for women exclusively.

Prices, the same at all branches, vary according to when you sign up and under what promotion, but the standard membership is usually $449 a year (use of the Manhattan and Brooklyn clubs only) or $549 a year (use of all LaLanne clubs throughout the country).

The branch at **233 Broadway,** at Park Place (227-5977), is in the basement of the Woolworth Building, which is a landmark in marble, stained glass, and polished brass. Because of the downtown location, where the male population exceeds the female, this branch eschews the normally egalitarian divvying of days and gives the boys a break.

What's available: Indoor pool (12 by 30, 65, or 70 feet, depending on which salesman you ask); equipment room with Nautilus, Universal, and other equipment; free-weight room; paddleball court; Lifecycles; locker room with showers, sauna, and steam; UV room.

Hours: Monday through Friday 6:30 A.M. to 10 P.M., and Saturdays and Sundays 10 A.M. to 5 P.M. Men's days: Mondays, Wednesdays, Fridays, and Saturdays; women's days: Tuesdays, Thursdays, and Sundays.

The **Printing House Fitness Center and Racquetball & Squash Club** (421 Hudson Street, 243-7600) has two parts: the racquetball-and-squash club (recently opened) and the fitness center (due to open this week). Owners Winthrop Chamberlin and Barnett Lieberman have surrounded themselves with experience and talent: Their designer, Tom Wills, is responsible for some of the most attractive and functional clubs in the city, and their fitness-center director has experience at other top clubs plus a master's in exercise physiology.

You can belong to either club or to both. The courts, with rubber-cushioned floors, are on the ground floor of the building, next to a lounge and juice bar. The rooftop (tenth floor) pool is heated, uncovered, and open all year round. (In the winter, you can swim through a channel to get back indoors and never get out of the water into the cold air.) The fitness center, 11,000 square feet, is on the ninth floor; it faces the Hudson River. It's filled with some of the latest in exercise technology—as well as the old favorites.

Most health clubs create an exercise program for you when you join, but then leave you to your own willpower, dedication, and ingenuity. But the Printing House Fitness Center will fall into a different category: Staffers will closely supervise members' training. Initial testing will be as extensive as it is at other centers concerned with cardiovascular fitness; it will include a stress test ($80 if you have no heart problems, $200 if you do), blood test, and fitness test. Then an instructor will map out a program that includes both cardiovascular exercise and strength training. Each time you come in, an instructor will monitor you to make sure you're doing what you're supposed to be doing (and not skipping the parts you hate). As you improve, your program will be updated. Membership will be limited to 1,200 to ensure personal attention.

What's available: Outdoor heated pool (20 by 30 feet); five racquetball courts and four squash courts (court time for either, $6 to $9 an hour); equipment room with Nautilus, Universal, Total Gym, and Hydra-Gym machines, treadmills, bikes, Cam-II's, cross-country-skiing machines, and ergometers; locker rooms with sauna, steam, and whirlpool; pro shop; rooftop restaurant.

Hours: Fitness center, Monday through Friday 7 A.M. to 9 P.M., and Saturdays 8 A.M. to 2 P.M.; racquetball-and-squash club, Monday through Saturday 7 A.M. to 11 P.M.

Rates: Combined membership (both clubs), $835 a year; racquetball-and-squash membership, $150 a year; fitness center, $760 a year.

The **Apple Health & Sports Club** in Greenwich Village (211 Thompson Street, 777-4890) is small. The pool suffers the most from the size of things: If four people are swimming at the same time, it's too crowded. The sun deck outside is tiny, too, and surrounded by tall buildings—lying there feels like sunbathing at the bottom of a well. One plus: The prime-time crunch is not as

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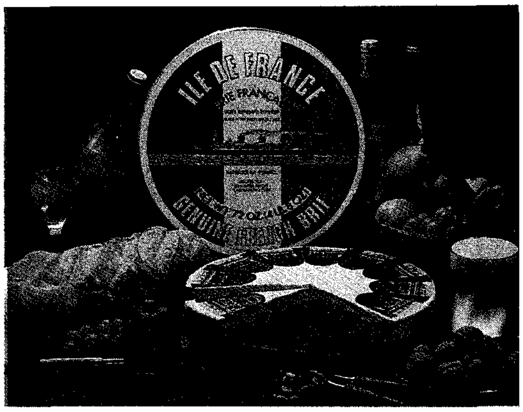

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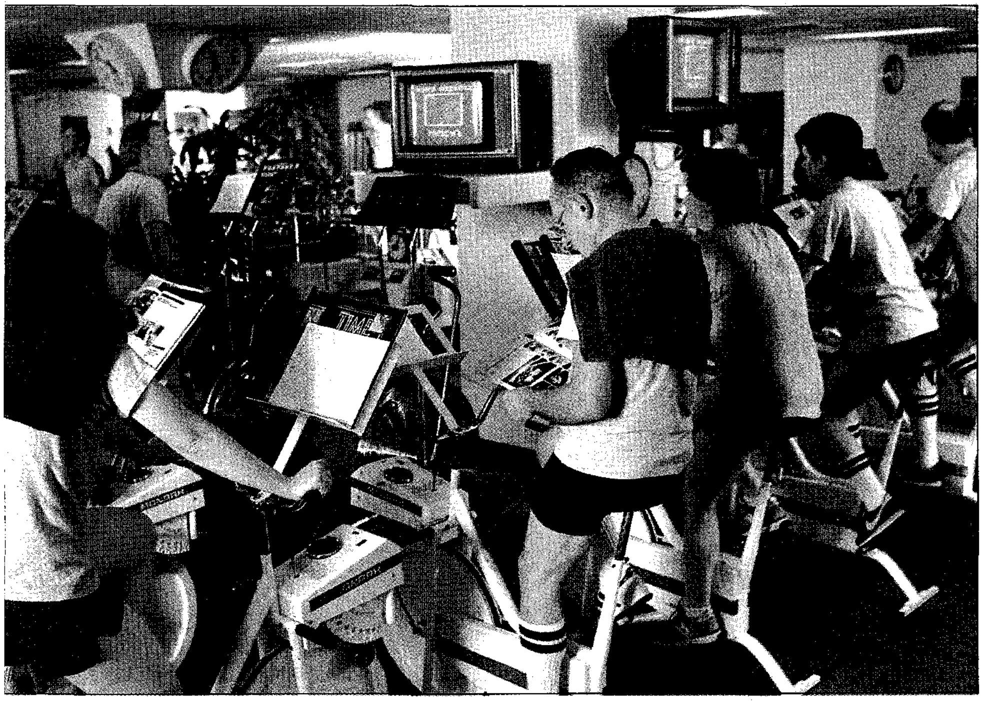
The new Sevens has an anti-gravity setup.

great at this spa as it is elsewhere. The young, friendly instructors give classes every hour in aerobics, calisthenics, dance, jazz, karate, and yoga. (See page 50 for a description of the Apple group and a listing of rates.)

What's available: Indoor pool (25 by 35 feet); two equipment areas with Nautilus circuit, bikes, treadmills; free-weight room; exercise classroom; sun deck; locker rooms with showers, sauna, steam, and whirlpool; massage ($18 an hour).

Hours: Monday through Friday 10 A.M. to 10 P.M., and Saturdays and Sundays till 6 P.M.



Executive biking: *Using time productively at the Park Avenue Cardio-Fitness Center.*

We come now to the **New York Health & Racquet Clubs.** They're the pioneers, the commercial clubs with which all others are compared, the ones that put chrome and glass into grunt and sweat.

Their heavy advertising and promotion sometimes make it seem that the N.Y.H.R.C. is the only health club in New York. There are a lot of them—five in Manhattan, with two more expected soon (one on Whitehall Street, one on Broadway at 68th Street)—and one membership buys the use of all facilities. The huge size of the membership makes possible all sorts of discounts: special deals on services from extermination to French lessons. Members can even find apartments (without charge) through a broker affiliated with the club.

Of course, that vast membership means the clubs are crowded—oppressively so at the small places at peak hours. Every member's biggest complaint is that there are too many people. And the clubs are social. As one rival health-spa manager put it, "Of course they're trying to be a singles place. Have you seen their ads? And have you seen the size of their restaurants?" But if you don't want to be involved in the social scene you don't have to be.

The first club was the York Avenue branch, opened in 1973 by Fred Manocherian, who owns the building that houses it. The operation was so successful that he went on to open other clubs in other buildings. All have the same basic facilities—Nautilus equipment; frequent dance, exercise, and yoga classes; swimming pool (some bigger than others); whirlpool; sauna, steam, UV, and eucalyptus rooms; and health-food restaurant. The newest club—on West 56th Street—has four racquetball courts, and the 50th Street club has two squash courts. Tennis-playing members are also entitled to a discount at the Village Courts, at 110 University Place. There are frequent sales and deals on membership, but the basic rate is $795 a year.

The N.Y.H.R.C. at **24 East 13th Street** (924-4600) is small and very crowded. The pool is tiny. It's the most clubby branch—many members know one another and live in the area.

What's available: Indoor pool (12 by 30 feet); equipment room with Nautilus and other machines; treadmill room; two classrooms; warm-up room; whirlpool; sauna; health-food bar; UV room; locker rooms with showers; massage ($13 a half-hour).

Hours: Monday through Friday 10 A.M. to 10 P.M., and Saturdays and Sundays till 6 P.M.

Don't be fooled by the address, or the building, or the elevator. Once you've bulldozed your way through the hordes browsing the BIG SALE racks of baby clothes and no-brand cassette tapes, through the hawkers and shoplifter spotters perched on ladders in the middle of the sidewalk, through the ranks of the saved and the junked at Salvation Army headquarters, you'll reach **Sevens** (116 West 14th Street, 807-8227), a small, pretty, gray-and-pink eighth-floor "conditioning center" for women. It's an oasis.

Clothing designer Pier Pagano, who owns this new club (opened in April 1983), set up the programs and services with Charles Brown, who's been a dancer with Martha Graham. They offer classes throughout the day, all taught by dancers. The equipment is in the "Amazon Salon," a small space (to be enlarged) with a lighthearted jungle mural painted on the walls. In addition to weight-training and aerobic equipment, there's an anti-gravity setup (hang from your heels)—one of only two in town.

Pier is limiting the enrollment to 300 women; currently there are 200. No men are allowed, except at a new "partners" class, beginning this week, to which members bring an exercise partner.

What's available: Equipment room with Universal machines, bike, rebounder (mini-trampoline), free weights; exercise classroom; locker room with showers and eucalyptus room; lounge; massage ($35 an hour); reflexology (foot therapy, $35 an hour); facials ($35 an hour); makeup ($35); waxing ($4 to $5).

Hours: Monday through Friday 9 A.M. to 9 P.M., and Saturdays 10 A.M. to 6 P.M.

Rates: $200 for six months; $375 a year.

The **Body Center** (552 Avenue of the Americas, near 15th, 675-1022) is for men only. Many of them are gay (the Body Center officially supports the Gay Olympics and is a center for information about gay issues). Half the space here is devoted to equipment; most of the other half belongs to the wet area, with sauna, steam, massage, and showers, and a prominently displayed sign that warns, IMPROPER BEHAVIOR IN THE WET AREA WILL BE CAUSE FOR IMMEDIATE SUSPENSION.

The place is kept very clean; it opened in 1979, but it looks newer. The management is also impressively conscientious about warning customers of the dangers of exposure to UV light; prominently

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*Rates quoted are per person, double occupancy. Roman Holidays available Sunday through Thursday Sept. 11, 1983—June 30, 1984. Packages do not include alcoholic beverages or 12% tax. A deposit of $50 per room, per night is required to guarantee accommodations. Cancellation notification must be made 48 hours prior to scheduled arrival for full reimbursement of deposit. Packages subject to room availability.

1983 Caesars Boardwalk Regency

Work on both body and psyche at Biofitness.

displayed notices list medicines that can cause users to become more sensitive to light.

What's available: Equipment room with Nautilus machines, free weights, bikes; steam, sauna, and whirlpool; UV rooms ($7 a half-hour); locker rooms with showers; massage ($12 a half-hour).

Hours: Monday through Friday 6 A.M. to midnight, and Saturdays and Sundays 9 A.M. to 9 P.M.

Rate: $349 a year.

OPENED IN 1973, THE **Apple Health & Sports Club** at 321 East 22nd Street (673-3730) is the oldest of the Apple spas. It's still in good shape, but it lacks the luxury—and the space—of the Fulton Street club. The pool is the same size as the Thompson Street Apple's: small. There's a good variety of well-maintained equipment, a helpful staff, and an hourly class schedule (aerobics, calisthenics, and yoga). The club picks up some of the vibes of this quiet residential neighborhood, and that makes for a pleasant, low-pressure place to work out. There are equal numbers of male and female members. (See page 50 for a description of the Apple group and a listing of rates.)

What's available: Indoor pool (25 by 35 feet); equipment rooms with Nautilus, bikes, treadmills; exercise classroom; whirlpool; locker rooms with sauna and steam; sun deck; massage ($18 an hour); nutritional counseling ($15 for two sessions).

Hours: Monday through Friday 10 A.M. to 10 P.M., and Saturdays and Sundays till 6 P.M.

IN THE BASEMENT OF A $75-TO-$100-A-week hotel is the small **Manhattan Health & Swimming Clubs** (145 East 23rd Street, 674-4110). If you join, you join for the pool—built 40 years ago for the Dalton Swim School, it's the old-fashioned kind, with hexagonal black and white tiles and narrow lanes. (It's rather small, though.) There's lap swimming and swimming lessons ("Learn to swim in one week . . . despite fear," says the brochure). Off the pool area is a small room into which the owners have placed some weight-training and aerobic equipment.

What's available: Indoor pool (15 by 40 feet; swimming lessons, ten for $110, fifteen for $150); equipment room with Universal machines, bikes, treadmill, rowing machine, free weights; locker rooms with showers, sauna, steam, sunlamp; massage ($10 a half-hour).

Hours: Monday through Friday 10 A.M. to 9 P.M., and Saturdays and Sundays till 6 P.M.

Rates: $250 for three months; $300 for six months; $400 a year; but sometimes they have special prices.

THE **Waterside Plaza Swim & Health Club** (30 Waterside Plaza, 685-6071) doesn't advertise, and it's the Waterside Plaza residents' secret. (Most of the members are building residents.) The club is at 23rd Street and the F.D.R. Drive; to get there, take the footbridge at Asser Levy Place and 25th Street. The club is pretty and very clean; its glass-enclosed pool gives swimmers a view of the East River, and there's a sun deck overlooking the Waterside complex. The equipment selection is not wide, but it's greater than that of some higher-priced clubs. Lifeguards give private swimming lessons. Part of the pool is always reserved for lap swimming. Kids three to eighteen get a special deal, and there are usually quite a few of them using the facilities.

What's available: Indoor pool (36 by 38 feet; swimming lessons, $5 for 40 minutes); baby pool; equipment room with bikes, rowing machines, free weights, Universal gym; locker rooms with showers and sauna.

Hours: Monday through Thursday 2 to 10 P.M., and Friday through Sunday 10 A.M. to 8 P.M.; morning swim, Monday through Friday 6:30 to 8 A.M.

Rates: Adult non-residents, $350 a year (seven days a week) or $300 a year (no weekends); adult residents, $225 a year; resident children, $110 a year; no non-resident children's memberships.

Club 29 (155 EAST 29TH STREET, 679-2299) is social—there are brunches and lunches in the large dining room in the winter and outside barbecues in the summer (there are equal numbers of males and females). Watching sporting events on the lounge TV is a popular pastime. The whole club has a great view—the building is one of the tallest in the vicinity.

Men's and women's equipment rooms are separate and small. Exercise classes are given on the roof sun deck in summer and in a small roof-level room in winter. The glass dome over the pool opens to let in the sun and breeze.

What's available: Indoor pool (20 by 40 feet); men's and women's equipment rooms with free weights, bikes, Universal gym, and other equipment; locker rooms with showers, sauna, steam; restaurant; massage ($28 an hour).

Hours: Mondays, Wednesdays, Thursdays, and Fridays 10 A.M. to 9:30 P.M., and Saturdays and Sundays till 7 P.M.; closed Tuesdays; early swim, Mondays and Thursdays 7 to 9 A.M.

Rates: Non-residents, $595 a year; residents, $495 a year.

Rates: One month of unlimited visits, $90; up to 45 visits, $280 a year; unlimited visits, $415 a year.

34TH STREET TO 86TH STREET, EAST SIDE

JEFF NAYER LIVES IN THE BUILDING AT 614 Second Avenue, at 34th Street, and when the downstairs health club went out of business, he decided to buy it. **Rivereast** (689-4043) is in the basement, with low ceilings and small rooms, but Nayer has managed to squeeze in at least one of almost everything a person would want.

Nayer trains with weights, and he will instruct members in their proper use. He's also a runner, and he leads a Learn to Jog group every Tuesday and Thursday. Exercise classes are given in a big classroom six times a day on weekdays, three times a day on weekends.

What's available: Indoor pool (18 by 30 feet); two equipment rooms with Universal gym, free weights, punching bag, bikes; exercise classroom; whirlpool; saunas; sun deck (on third floor); locker rooms with showers.

Hours: Mondays, Wednesdays, and Fridays 7:30 A.M. to 9 P.M., Tuesdays and Thursdays 8 A.M. to 9 P.M., and Saturdays and Sundays 9 A.M. to 6 P.M.

THE **Murray Hill Mews Club** (160 East 38th Street, 490-3090) is a small club on the top (thirty-sixth) floor of an apartment building, more utilitarian (and less expensive) than the similarly conceived Club 29. The fitness facilities are relatively meager; the pool is the best thing the club has to offer. There's also a small lounge with color TV.

What's available: Indoor pool (14 by 40 feet); outdoor sun deck; equipment room with bike, treadmill, free weights; locker rooms with showers and sauna.

Hours: Mondays, Wednesdays, Thursdays, and Fridays 10 A.M. to 9:30 P.M., and Saturdays and Sundays till 7 P.M.

Rates: Non-residents, $500 a year; building residents, $450 a year.

THE **Biofitness Institute** (380 LEXington Avenue, at 42nd Street, 557-1212) takes the scientific-medical approach. Partner Jed Goldart has been a practicing psychiatrist; partner James Cardone is a registered physical therapist, and there are exercise physiologists, certified athletic trainers, and physical therapists on staff.

You can work on your psyche (for additional fees, there are relaxation and flotation programs that combine sessions in the flotation—sensory deprivation—tank with consultations with the

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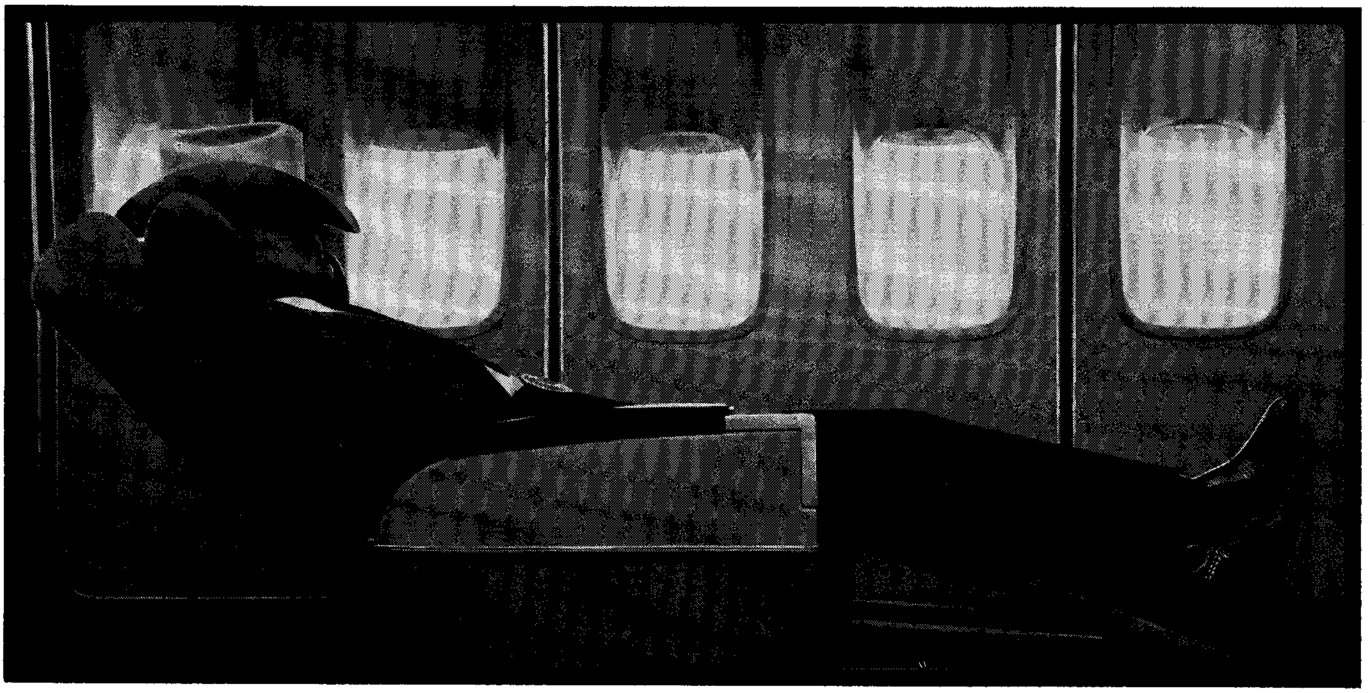

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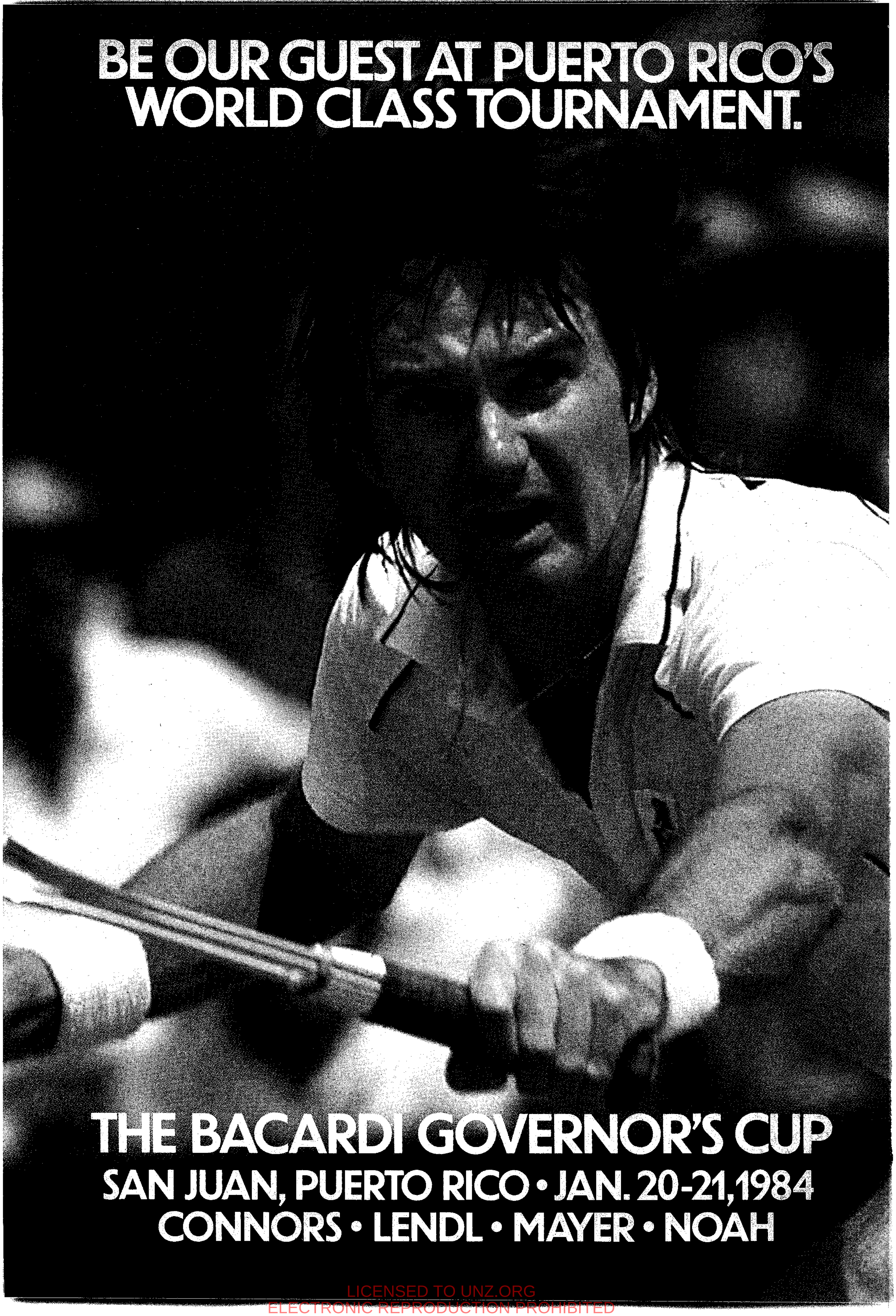
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2. Enter as often as you wish, but each entry must be mailed separately to: THE BACARDI GOVERNOR'S CUP SWEEPSTAKES, P.O. Box 3402, Syosset, NY 11775. All entries must be received by December 7, 1983.

3. The winners will be selected from among all correct entries in a random drawing conducted by National Judging Institute, Inc., an independent judging organization whose decisions are final on all matters relating to this sweepstakes. All prizes will be awarded and winners notified by mail. Prizes are non-transferable and no substitutions or cash equivalents are allowed. Taxes, if any, are the responsibility of the individual winner. Winners may be asked to execute an affidavit of eligibility and release.

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staff psychologist, and there are, for extra fees, flotation-and-consultation sessions to help you stop smoking or lose weight.) But the regular workout (the individualized conditioning program) is what most customers come for. It begins with an exercise-readiness evaluation ($100) that determines how your program will be designed. All parts of the program are supervised, but only the strength training is supervised one-on-one. You must always make an appointment and allow at least 75 minutes for each session.

The workout starts with a cardiorespiratory warm-up, a three-to-five-minute stint in the aerobic-training area during which you work until you reach the "target heart rate"; then there's strength training, a half-hour progressive-resistance program on Nautilus, Cam-II, and other equipment. Then comes the cardiorespiratory training, another fifteen to twenty minutes in the training area. Next is the flexibility training/cool-down, with ten to fifteen minutes of stretching. Finally you hit the whirlpool or steam shower.

The place is big—12,000 square feet—with a professional, high-tech feel. Everything but the reception area is below street level, but it's so well designed that you would never suspect you're in the basement. The people working out are similar to the trendy, self-conscious Sports Training Institute regulars (upwardly mobile, white, 28 to 45, and clothes-, cosmetics-, and class-conscious), but somewhat less concerned with showing off.

There are quite a few special programs offered (all à la carte), including exercise, flexibility and alignment, martial arts, and perinatal classes. (You don't have to be a member to take them.) With all the variety, the place has been somewhat frenzied, but it opened recently (March 1983), and it seems to be calming down and getting more organized. Meanwhile, confusion or no, the Biofitness Institute gives you a complete, effective workout, loaded with expert attention.

What's available: Equipment room with Nautilus, Cam-II, Total Gym, and Universal machines, free weights, and an Orthotron (used for strengthening leg muscles as well as physical therapy); aerobic-training area with treadmills, bikes, cross-country-skiing and rowing machines, Versa-Climber, and Biobikes (a Biofitness exclusive); two exercise classrooms; physical-therapy department with five treatment booths and therapeutic whirlpool; relaxation tanks; testing room; locker rooms with showers, steam, and whirlpools; massage ($35 an hour).

Hours: Monday through Friday 6:30 A.M. to 10 P.M., and Saturdays 9 A.M. to 4 P.M., all by appointment only.

Rates: Individualized Conditioning Program, 30 sessions (75-minute minimum), $500 in peak hours, $400 in non-peak hours.

Profile Health Spa for Women (11 East 44th Street, 697-7177) offers a few health-club-type facilities—weight-training equipment, sauna, steam—but the main reason to join is the exercise classes. The half-hour-long classes are given frequently (almost every 30 minutes) in a carpeted classroom. Even though the room is big, at busy hours it is often crammed to overflowing with women of all ages and shapes. At peak hours the locker room is a frenzy of moving bodies. The other attractions are the beauty services; some women come here just for these.

The offices and the big locker room are upstairs; the main exercise room, the equipment area, and a smaller locker room (for quick changes) are downstairs. Profile charges new members $15 for 45 minutes of private instruction on use of the weight-training equipment.

What's available: Exercise classroom; equipment area with Nautilus (not a complete circuit) and Universal machines, bikes, and weighted bars; locker room with showers, sauna, steam, and whirlpool; massage and facial ($17 a half-hour); leg waxing ($30); eyebrow arching ($7); manicures ($7); pedicures ($17); and more.

Hours: Monday through Friday 7:30 A.M. to 9 P.M., and Saturdays and Sundays 10 A.M. to 6 P.M.

Rates: $475 a year; $575 for two years.

Turtle Bay Tennis and Swim (ONE United Nations Plaza, First Avenue at 44th Street, 355-3400), in the U.N. Plaza Hotel, is not just for hotel guests; the public can join (there's a waiting list).

The surroundings are modern, and the view (the U.N. and the East River) is great. The combination of members (many U.N. people) and hotel guests often means crowds, especially around the pool. Only five may use the pool at a time, so there's sometimes a wait. The equipment room is small; it's cramped when three or four people are working out.

Most summers, the spa shuts down for two weeks' refurbishing. That is sometimes irksome to members, but it makes for a terrific-looking club.

What's available: Indoor pool (22 by 44 feet); equipment room with Universal machines, free weights, bikes, treadmill; one rooftop tennis court (court time, $35 to $40 an hour); locker rooms with showers and sauna.

Hours: Friday through Wednesday 7:30 A.M. to 10:30 P.M., and Thursdays till 5 P.M.

Rates: Non-U.N. members, $800; U.N.

Jack LaLanne spas: They are everywhere.

members, $600 a year; facilities free to hotel guests.

BECAUSE IT'S NEAR GRAND CENTRAL, the branch of the **New York Health & Racquet Club** at 132 East 45th Street (986-3100) gets a lot of commuters in addition to other midtown office workers. Members praise the exercise instructors. This is where the Racquet Club's nutritionist, Jackie Storm, makes her headquarters. (See page 54 for a description of the New York Health & Racquet Club group and a listing of rates.)

What's available: Indoor pool (20 by 50 feet); equipment room with Nautilus machines and bikes; two exercise classrooms; warm-up room with bikes; treadmill room; sauna, steam, whirlpool; eucalyptus room; UV room; health-food bar; locker rooms with showers; massage ($13 a half-hour).

Hours: Monday through Friday 7 A.M. to 10 P.M., and Saturdays and Sundays 10 A.M. to 6 P.M.

WHEN MIKE O'SHEA OPENED HIS **Sports Training Institute** in 1976 (it was on 64th Street then; now it's at 239 East 49th Street, 752-7111), he expected only professional athletes and world-class amateurs to come for workouts and physical therapy. And they came—Arthur Ashe, Billie Jean King, Sparky Lyle, Chris Evert—and were quoted praising it, and photographed sweating at it, and the public started coming, and the S.T.I. got popular with a new clientele.

O'Shea isn't around much anymore, and some of the professionals have their own training setups now, but the public is there in force. With its stellar reputation, its serious-sounding name, and its East Side location, the S.T.I. has become one of the most fashionable places in the city to work out and be seen working out. Even on our 11 A.M. and 2:30 P.M. visits it was jumping. The small reception area resounds with the ring of the phone and the buzz of clients signing in and milling around and the amazingly loud hum of a bank of stationary bicycles spinning downstairs.

Downstairs is the training area, a large, windowless room filled with machines, clients, and trainers. It's the trainers that make the S.T.I. different from most other facilities in the city. Each client is assigned his own for Nautilus training, one part of the workout.

To join the institute, you must have a doctor's written approval, fill out the sports-and-medical questionnaire, and have an initial fitness evaluation—an hour of tests to give the staff a profile of your physical condition in the areas of flexibility, cardiovascular capacity, and strength.

You must make an appointment for each workout. It's suggested that you come 45 minutes before the appointment to take a half-hour movement class or to warm up under the direction of the movement therapist. Then you spend ten minutes in the aerobic area on a stationary bike or a cross-country-skiing machine. Here your trainer meets you; he or she—there are men and women in all shapes, sizes, and degrees of enthusiasm—takes you through your Nautilus course, a regimen that lasts around 30 minutes. Then it's back to the aerobic area, and finally a cool-down in the movement area.

You're allowed to work out only with the trainer whom you've booked in advance. (Some before- and after-work hours on the Nautilus machines are reserved way in advance.) You must give at least 24 hours' notice to cancel.

What's available: Equipment floor with Nautilus, rowing, and cross-country-skiing machines, free weights, and bikes; exercise area; locker rooms with showers.

Hours: Monday through Friday 6 A.M. to 8:30 P.M., and Saturdays 8:30 A.M. to 1:30 P.M., all by appointment only.

Rates: Initial fitness evaluation, $75; general conditioning, $450 for 30 sessions; optional retesting, $50; physical-therapy sessions billed according to specific requirements.

THE **New York Health & Racquet Club** at 20 East 50th Street (593-1500) is more subdued than the other branches—in atmosphere, lighting, and décor. It also has more people over 40 than any other branch. The club is next to Saks, so many members drop in before and after shopping, especially on weekends. This is the one with the squash courts; they're on the twelfth floor of the building (the pool is in the basement, and the workout rooms and showers are on floors one through three). Book one day in advance for time between noon and 2 P.M., three to four days in advance for time between 5 and 7 P.M. At other times you can usually walk in and get a court. (See page 54 for a description of the New York Health & Racquet Club group.)

What's available: Indoor pool (20 by 50 feet); equipment room with Nautilus circuits; exercise classrooms; warm-up room with bikes; treadmill room; sauna, steam, and whirlpool; eucalyptus room; UV room; locker rooms with showers; massage ($13 a half-hour); two squash courts (court time, $6 to $8 a half-hour); health-food bar.

Hours: Monday through Friday 7 A.M. to 10 P.M., and Saturdays and Sundays 10 A.M. to 6 P.M.

THE **Jack LaLanne** AT 677 FIFTH AVENUE, at 53rd Street (759-6404), for women only, is closing soon—probably in December, as soon as renovation on the 45 East 55th Street branch is finished.

THERE IS A BRANCH OF **Cardio-Fitness Centers** at 345 Park Avenue, near 53rd Street (838-4570). (See page 49 for a description of the Cardio-Fitness group and a listing of rates.)

Jack LaLanne's BRANCH AT 45 EAST 55th Street (688-6630) is in the basement of an office building, and the ceilings are low; during peak hours, when the exercise class is in session in the middle of the equipment room and every machine is in use, it's pretty hectic. The club is in the midst of a total renovation (it remains open during construction), and when all the new mirrors are installed, it could be terrifying. Management is apparently spending quite a bit on improvements, and this club will probably be Jack LaLanne's New York showcase. (See page 50 for a description of the Jack LaLanne group.)

What's available: Indoor pool (20 by 30 feet); equipment room (Nautilus, Universal, Body Masters machines); Lifecycles; free weights; sauna, steam, whirlpool; locker rooms with showers.

Hours: Men, Tuesdays and Thursdays 3:30 to 10 P.M.; women, Mondays and Wednesdays 3:30 to 10 P.M.; coed, Monday through Thursday 6:30 A.M. to 3:30 P.M., Fridays till 10 P.M., Saturdays 9 A.M. to 6 P.M., and Sundays till 5 P.M.

THE **Jack LaLanne/European Health Spa** at 405 East 55th Street (688-1620) is clean but crowded, especially after work. The sales technique here may be the highest-pressure of all those at the New York Jacks; if you're thinking about joining but want to do a little shopping first, shop somewhere else. The browbeating given to a reluctant prospective member ("You've *got* to try it. You've been to health clubs. How many can you see? Are you just going to *look?*") is inexcusable. (See page 50 for a description of the Jack LaLanne group and a listing of rates.)

What's available: Indoor pool (15 by 25 feet); equipment room with Nautilus, Universal, and Body Masters machines, Lifecycles, and free weights; sauna, steam, whirlpool; locker room with showers; massage ($10 a half-hour).

Hours: Men, Tuesdays and Thursdays 7 A.M. to 10 P.M., Saturdays 9 A.M. to 6 P.M., and Sundays 1 to 6 P.M.; women,

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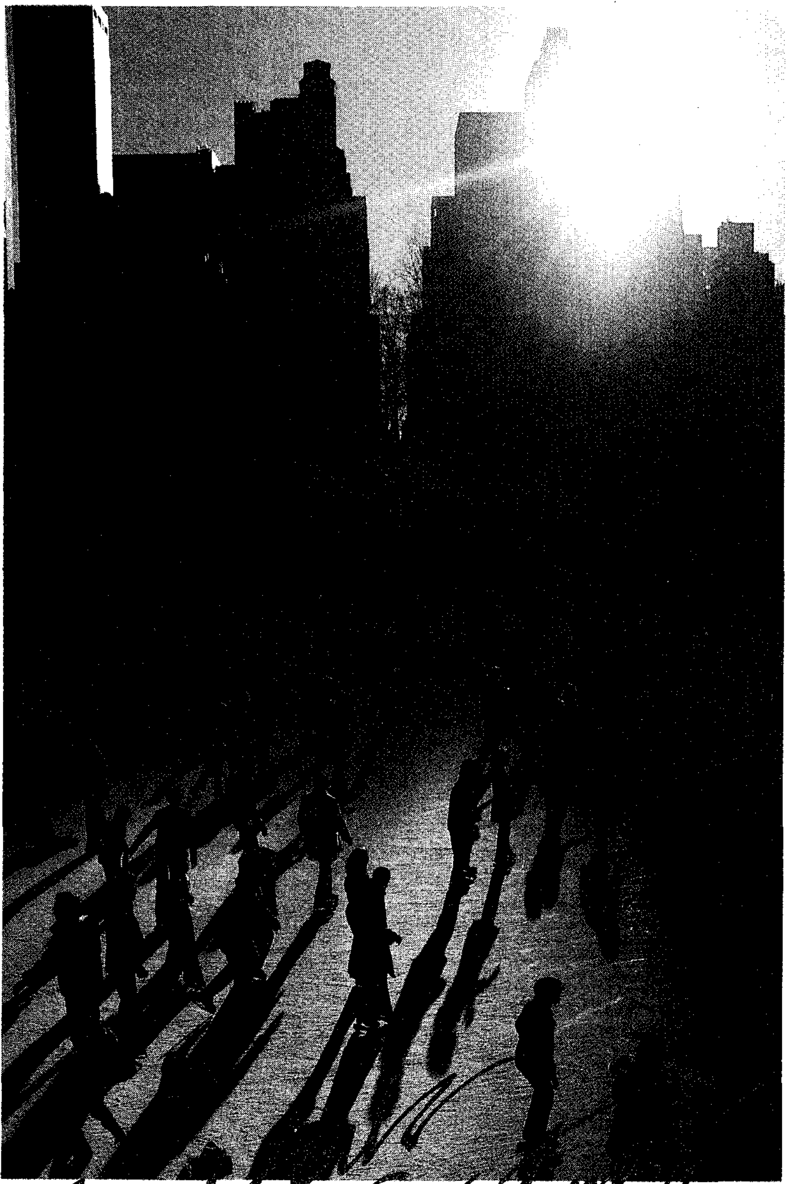
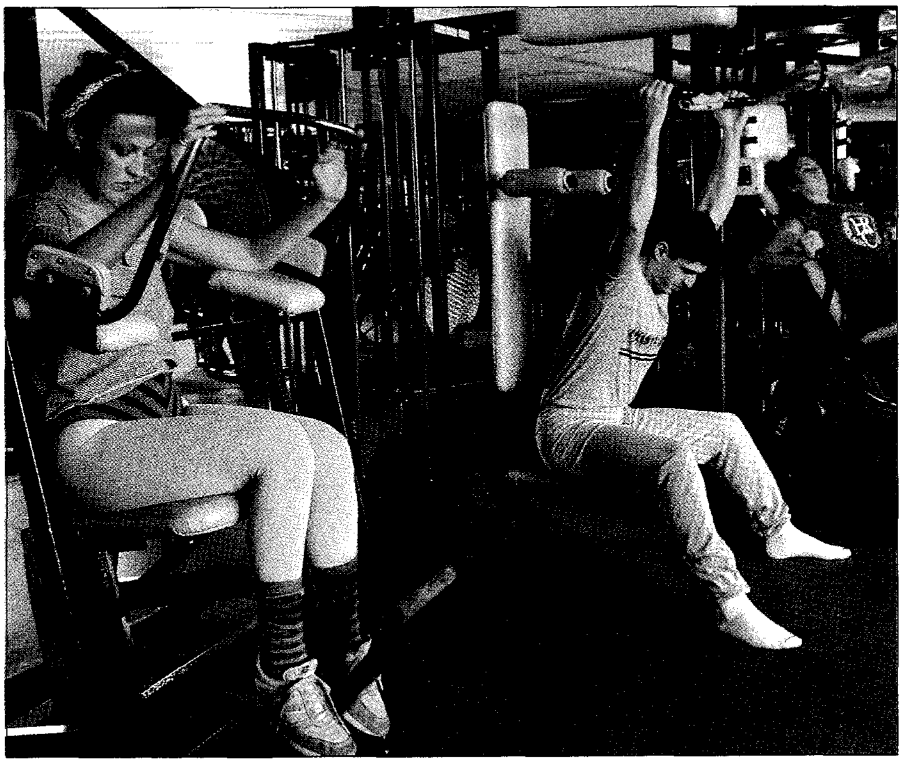


Staggering plenitude at the Vertical Club.



High-tech workout: *The West 56th Street New York Health & Racquet Club.*

Mondays, Wednesdays, and Fridays 7 A.M. to 10 P.M., and Sundays 9 A.M. to 12:30 P.M.

THE EMPHASIS AT **21st Century Nautilus** (220 East 57th Street, 838-3116) is on weight training, with machines and free weights, but there's enough aerobic training in the structured session that both amateur bodybuilders and customers looking for a general workout can be accommodated. Newcomers are handled by appointment only, with one-on-one training, until the instructors think you know what you're doing (around six visits); then you come and go as you please.

This is a no-frills gym—no pool, track, classes, massage, or whirlpool. It's ten years old. But thanks to the location, it gets some customers much more glamorous than the surroundings.

What's available: Equipment room with Nautilus and Universal machines, free weights, and bikes; ultraviolet room; locker rooms with showers and sauna.

Hours: Monday through Friday 8 A.M. to 10 P.M., and Saturdays and Sundays 10 A.M. to 6 P.M.

Rates: $549 a year; guest fee, $15.

ANOTHER MEN-ON-ONE-DAY, WOMEN-on-the-other club is the small **Jack LaLanne/European Health Spa** in the basement of 505 Park Avenue, at 59th Street (688-5330). If you want to work out every day, the management recommends your going to the club at 45 East 55th Street on the days when this branch is closed to you.

The facilities are limited: There's an equipment room, a pool area, and a locker room. Exercise classes are given at one end of the equipment room. The pool is small, shaped like a backward *C*, with the whirlpool on a platform in the center. The steam room and sauna are on a balcony. (See page 50 for a description of the Jack LaLanne group and a listing of rates.)

What's available: Indoor swimming pool (15 by 25 feet); equipment room with Nautilus, Universal, and Body Masters machines and free weights; sauna, steam, and whirlpool; locker room with showers; massage ($10 a half-hour).

Hours: Men, Mondays, Wednesdays, and Fridays 7 A.M. to 10 P.M.; women, Tuesdays and Thursdays 7 A.M. to 10 P.M., Saturdays 9 A.M. to 6 P.M., and Sundays 1 to 5 P.M.

THE **Vertical Club** (330 EAST 61ST Street, 355-5100) could be Jack LaLanne's idea of elegant—a combination of *Logan's Run* and Bob Guccione's palace-courtesan vision. Don't credit Jack, though—the club became a part of the Jack LaLanne organization long after it was built. (Regular Jack members can't get in.)

It's a seven-floor, neon-lighted, designer-outfitted hosanna to the joys of striving. "You've never seen anything like this," said the guide as he led the way into the second-floor training room. He was right. It's staggering—disco music pumping, flags hanging from the ceiling, and 200 exercise machines gleaming in the reflected neon glow. At rush hours there may be a small wait for certain machines, but come on—with this selection, there can be no complaints. In the exercise room, classes are held in similar mass quantity—all day long, from 7:15 A.M. to 10 P.M. No matter when you come, there will be a class ready or almost ready for you.

With all this emphasis on hugeness, we found the pool a gigantic disappointment; it's only 40 feet long. The regular promises that a new, Olympic-size pool is coming have ceased.

Racquetball and squash courts are regulation-size and fine, and it's not too hard to reserve time, even prime time. Tennis is another story. To use the courts, you need a special, exorbitantly priced tennis membership ($3,000 initiation fee plus $1,000 dues, which includes use of the health club), for which there is sometimes a long waiting list.

The Vertical Club draws an affluent, well-dressed, stylish membership, in addition to people who'd like to meet some of the affluent, well-dressed, stylish members. There's plenty of space for socializing, a pleasant restaurant with a bar, a spacious lobby, and lots of hanging around the whirlpool.

What's available: Indoor pool (20 by 40 feet); equipment room with Nautilus, Universal, and Cam II machines, bikes, Lifecycles, and treadmills; exercise classroom; free-weight room; six squash courts and three racquetball courts (court time, $8 an hour); indoor track (1/10-mile); sauna and whirlpool; locker rooms with showers and sauna; rooftop sun deck; restaurant; juice bar. With tennis membership: six hard-surfaced indoor tennis courts, two hard-surfaced outdoor tennis courts.

Hours: Monday through Thursday 7 A.M. to 11 P.M., Fridays 9 A.M. to 11 P.M., and Saturdays and Sundays till 9 P.M.

Rates: $500 a year plus a $550 one-time initiation fee; guest fee, $15.

WHEN YOU'RE HEADING FOR THE **One to One Fitness Center** (405 East 73rd Street, 737-2016), don't be put off by the odd structure (temporary-looking corrugated steel) or by the waiting room filled with moms and kids (it shares space with the children's Manhattan Gymnastic Center). Inside is a terrific fitness facility. One to One calls itself "the best workout you can get in New York City," and it just might be.

The training is similar to that at the Sports Training Institute and the Biofitness Institute—one client gets one in-

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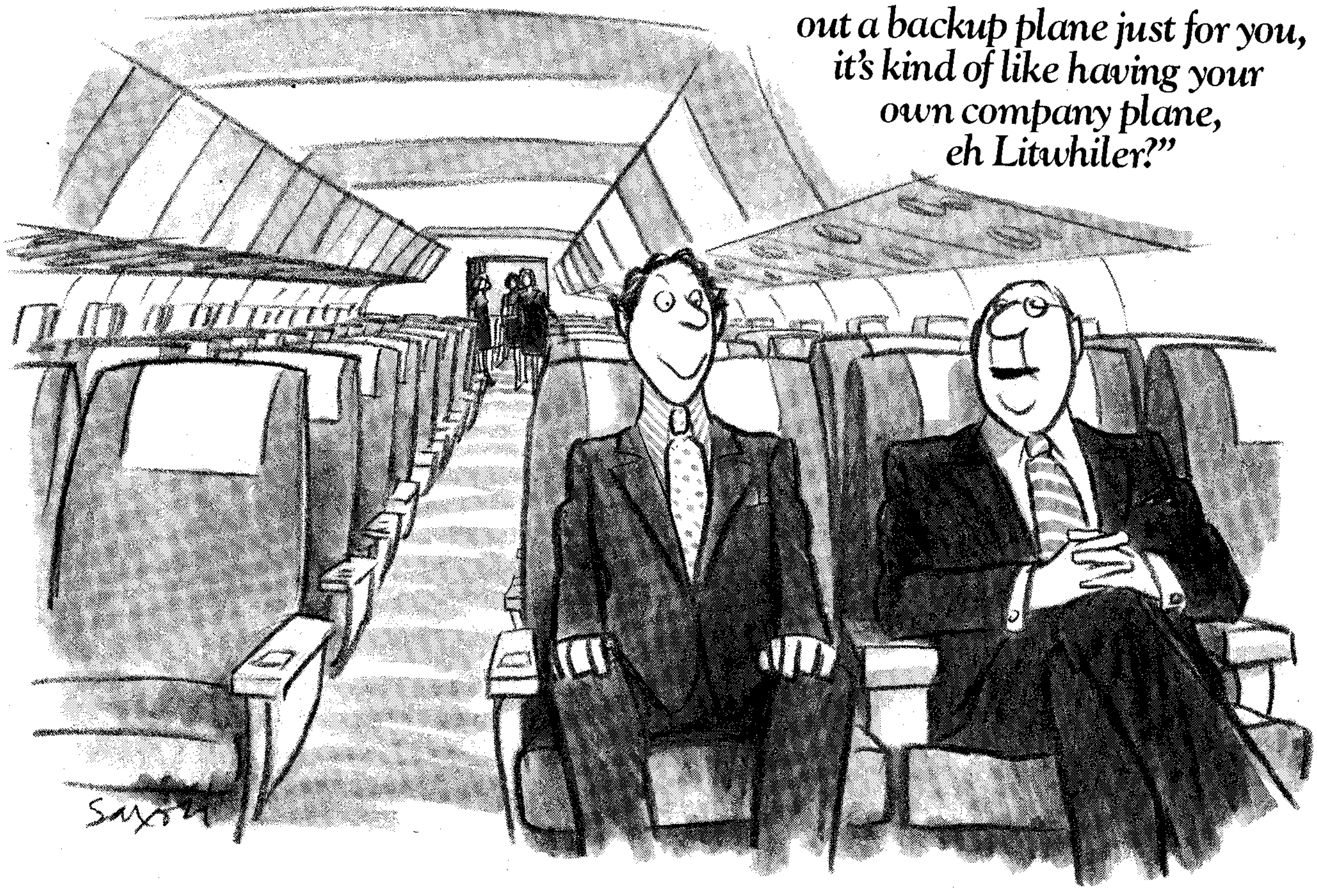

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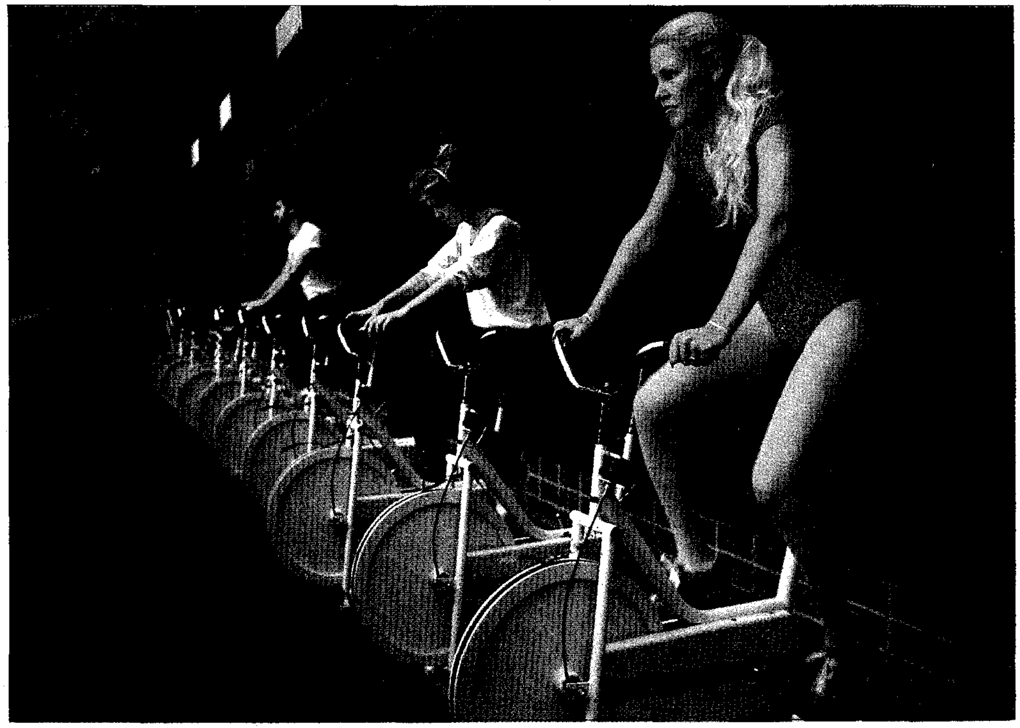
IMAGINE LIFE WITHOUT US

One to One: splendid supervised training.

structor, who keeps him moving through a full hour's workout. This club gets everybody, from the sedentary 55-year-old whose doctor has told him he's got to shape up to the 18-year-old Yale varsity-crew member who wants to keep fit through a summer vacation. The trainers are supportive and enthusiastic, and the atmosphere (although not the workout) is relaxed. Dress runs along the lines of sweatpants, shorts, and T-shirt.

The program was developed in 1980 by Risa Friedman, a certified movement analyst with a master's in dance and movement education, formerly at the Sports Training Institute. Here's how it works: Following a fitness evaluation, a program is designed for you according to what you want to achieve. There are exercises for strength, endurance, flexibility, and coordination. The routine begins with a warm-up, then there's some aerobic work on bikes, rowing machines, treadmills, or cross-country-skiing simulators. Then it's the Nautilus workout, followed by a stretching cool-down. You never have to wait for a machine, and you never have to make a decision about what exercise to do next.



Breaking away: *New York Health & Racquet Clubs attract the Young and the Social.*

The One to One equipment is lined up along the perimeter of this huge room, whose center is filled with gymnastics equipment. (The Manhattan Gymnastic Center does have evening programs for adults.) One to One also offers aerobic fitness classes ($60 for ten classes). But the best deal here is the excellent supervised exercise program.

What's available: Nautilus circuit, bikes, cross-country-skiing and rowing machines, treadmills, free weights, gymnastics equipment; locker rooms with showers; massage ($30 for 45 minutes).

Hours: Mondays and Wednesdays 7 A.M. to 9 P.M., Tuesdays and Thursdays 6 A.M. to 9 P.M., Fridays 7 A.M. to 8 P.M., and Saturdays 9 A.M. to 4 P.M., all by appointment only.

Rates: Fitness program, $208 for 10 sessions, $455 for 25 sessions; registration and evaluation, $100; trial session, free (appointment necessary).

THE BRANCH OF THE **New York Health & Racquet Club** at 1433 York Avenue, at 76th Street (737-6666), was the first of the N.Y.H.R.C.'s, the one Fred Manochurian made his mistakes on (and, to his great credit, learned from). But many of the problems (it's too small, and the locker room–pool layout is inconvenient) will be corrected by expansion into another floor. When the renovations are complete, in December, there will be two new classrooms, a new men's locker room (the women will move into the old men's locker room), new Nautilus machines (currently the women's circuit has no pec or arm machines), and a refurbished pool and whirlpool. In the summer this club is practically deserted. (See page 54 for a description of the N.Y.H.R.C. group and a listing of rates.)

What's available: Indoor pool (15 by 30 feet); two equipment rooms with Nautilus machines; exercise classroom; warm-up room with bikes; treadmill room; sauna, steam, and whirlpool; locker rooms with showers; massage ($13 a half-hour).

Hours: Monday through Friday 10 A.M. to 10 P.M., and Saturdays and Sundays till 6 P.M.

THE AWNING READS, "ABC HEALTH SPA, SWIMMING INSTITUTE OF NEW YORK" and "HEALTH INSTITUTE OF NEW YORK," and that's a clue to the confusion inside. The **ABC Health Spa** (500 East 83rd Street, 772-8760) seems to be trying to be all things to all people, and it offers all sorts of programs and packages. Unfortunately, many of the programs (including classes in aerobics, karate, self-defense, swimming, weight training, and yoga) cost extra.

The confusion may clear up once the ABC gets rolling. It has only recently been renovated (it was formerly the Viking Health Club) under the direction of Marcello Valenzano. Valenzano is owner of ABCOTEK, a pool-construction-and-service company, so it's no surprise that the emphasis here is on the wet area, especially an attractive, very clean L-shaped pool. In comparison, the equipment area (in a hallway, with its equipment haphazardly arranged) looks like an afterthought. A feature you find at only one other health club in the city: a relaxation tank ($25 an hour).

The club is in the basement (enter at street level and then walk down), and it feels it, with small rooms and low ceilings. Residents of the 200-unit co-op building above are entitled to use the place without charge.

What's available: Indoor pool (24 by 45 feet); equipment rooms with Universal machines, free weights, bikes, and treadmill; exercise classroom (classes, $6); whirlpool; hot tub; eucalyptus room; cold-dip pool; ultraviolet sun bed; locker rooms with showers, sauna, and steam; relaxation tank; massage ($27 an hour).

Hours: Tuesday through Friday 1:30 to 10 P.M., and Saturdays and Sundays till 7 P.M.

Rates: $585 a year (including a $150 charter-membership fee, refunded when your membership year is up).

THERE'S NO POOL AT THIS BRANCH OF **Jack LaLanne** (144 East 86th Street, 722-7371), but the equipment is well placed and well maintained. The staff is friendlier and more helpful than

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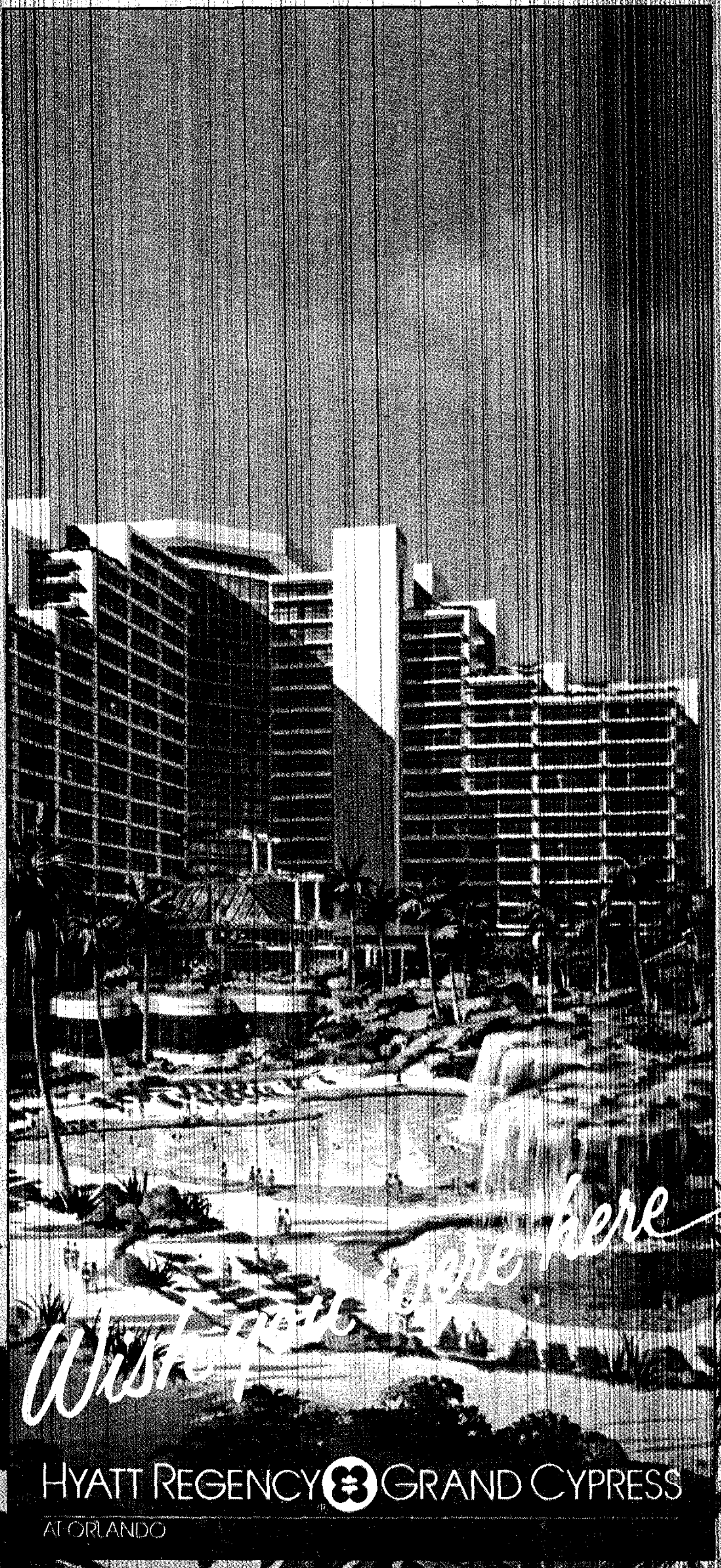

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at other Jacks—you may not even get a high-pressure pitch if you come in to look around. The facilities are on the second and third floors of the building.

What's available: Equipment room with Nautilus, Universal, and Lifecycle machines; free-weight room; exercise classroom; ultraviolet room; roof sun deck; locker room with showers, sauna, and steam. (See page 50 for a description of the Jack LaLanne group and a listing of rates.)

Hours: The gym is coed every day until 4 P.M., but as to use of the locker room, the following schedule applies: Men, Tuesdays and Thursdays 10 A.M. to 10 P.M., Saturdays 9 A.M. to 6 P.M., and Sundays till 1 P.M.; women, Mondays, Wednesdays, and Fridays 10 A.M. to 10 P.M., and Sundays 1 to 5 P.M.

The **Claridge Club** (201 East 86th Street, 427-3390) is on the top—thirty-second—floor of the Claridge House apartment building, and 60 percent of the members are residents. The atmosphere is like that of an informal country club, more social than athletic. The equipment rooms (off the locker rooms) are small, and the equipment is relatively minimal, but the rooms are rarely crowded. The pool and the restaurant are the focus of the activity. In summer, the glass dome over the pool opens to let in the sun and the fresh air. All year round, there's a great 360-degree view.

What's available: Indoor pool (20 by 40 feet); men's and women's equipment rooms, each with weight-training machine, free weights, bikes, and treadmill; sun deck; locker rooms with showers, sauna, and steam; massage ($24 an hour); restaurant.

Hours: Monday through Friday (except Tuesdays) 10 A.M. to 10 P.M., and Saturdays and Sundays till 7 P.M.; early swim, Mondays and Wednesdays 7 A.M. to 9 A.M.

Rates: Non-residents, $675 a year; residents, $575 a year.

39TH STREET TO 96TH STREET, WEST SIDE

Racquetball Fifth Avenue has always been a pleasant place to play racquetball, with four good courts and a cordial staff. Now it's a pleasant place for working out too; R.F.A. has taken over the fourteenth floor and opened the **Exercise Training Center** (25 West 39th Street, 944-0144), a fitness facility offering supervised, charted workouts.

You can go through your paces on your own, with a trainer available on the floor, as at Executive Fitness (page 49), or with a trainer, as at the One on One Center (page 68). Whichever way, your program is updated daily by trainers, and you get unlimited use of the exercise training circuits, unlimited access to aerobic-dance and exercise classes, and free racquetball membership at the club downstairs and at the owner's other club, Manhattan Plaza Racquet Club (not the health club; the two share space on West 43rd Street, but they are different organizations). All members can also purchase additional half-hour one-on-one sessions ($15 apiece for sessions one through five; the price goes down the more you buy).

The center comprises 5,000 square feet—small, at least compared with its supervised-training competitors—but it's well laid out and offers everything you need. Décor is no-nonsense corporate gray. No whirlpool or sauna as yet, though they'll be included in the next expansion, and no locker rooms on the training floor; members must use the locker rooms at Racquetball Fifth Avenue, accessible by an indoor stairway.

What's available: Equipment room with two Nautilus circuits, Universal gym, treadmills, bikes, free weights; stretch room; two aerobic-dance rooms; UV room; four racquetball courts (court time, $14 to $20 an hour); locker rooms with showers.

Hours: Monday through Friday 7 A.M. to 9 P.M., and Saturdays and Sundays 10 A.M. to 4 P.M.

Rates: Six-month supervised-training program, $375; six-month one-on-one training program (25 sessions), $475; one-year supervised-training program, $625; one-year one-on-one training program (50 sessions), $800.

The **Manhattan Plaza Health Club** (484 West 43rd Street, 563-7001) may be the prettiest spa in the city. And not only that: Given the facilities, service, maintenance, and prices, it's the city's best health-club bargain.

This big, luxurious rooftop (third floor) facility has a beautiful swimming pool—75 feet long, enclosed in glass, surrounded by plants and lounges, with big arched skylights that are opened in the summer. It has probably the best lap swimming open to the public, with four large circle lap lanes and two teaching areas. A master's swimming program (amateur competition for adults) is held at the club on Tuesdays, Thursdays, and Saturdays.

The tennis courts of the Manhattan Plaza Racquet Club are outside (covered in the winter); use of the courts isn't included in the health-club membership, but if you join both the health club and the racquet club you'll get a discount on the combined fees. There's a small sun deck with lounge chairs (in summer, waiters deliver drinks to sunbathers) and an attractive restaurant, the Gardenia Club, next door.

Manhattan Plaza was designed as a posh club for residents (when the builders thought the neighborhood would turn around fast enough to support a luxury building; instead, the government took it over for artists' housing); what small inadequacies there were have been eliminated by the new manager, Gregory Cilek, also the director of the Paris Health Club, at 96th Street and West End Avenue. Under his direction, splendid renovations have been completed. Now there is an enormous exercise classroom with a wood floor, a carpeted classroom (there are exercise, aerobics, and yoga classes), as well as a large equipment room that has custom-made white-and-tan Nautilus machines.

As befits the neighborhood, 80 percent of the members come from the arts and entertainment fields, but it's by no means a homogeneous group. Especially refreshing is the range of ages represented—from kids to people in their seventies.

What's available: Indoor pool (25 by 75 feet); equipment room with Nautilus circuits, Universal gym, bikes, treadmills, and free weights; two stretch rooms; two exercise classrooms; locker rooms with showers, sauna, and steam; massage ($14.50 a half-hour).

Hours: Monday through Friday 7 A.M. to 10 P.M., and Saturdays and Sundays 10 A.M. to 7 P.M.

Rates: Non-residents, $425 a year plus a $100 initiation fee; building residents, $385 a year plus a $100 initiation fee.

THIS SMALL, MEN-ONLY BRANCH OF the **Manhattan Swim & Health Clubs** (18 West 45th Street or 19 West 44th Street, 921-0252) is in the basement of a midtown office building. Nothing fancy, but it's well managed, with enough equipment for a decent workout. Businessmen fill the place during lunch and after work; during most of the other hours the atmosphere becomes less hurried. The pool is the main feature (members are allowed to swim naked), but the club does not offer swimming lessons; that's only at the 23rd Street branch. There's one useful feature that's so small and so easy it's amazing nobody else has thought of it: A roll of plastic bags—just like those you find at the produce store—is mounted so you can tear them off and use them for your wet things.

What's available: Indoor pool (15 by 45 feet); equipment room with weight-training machines (Paramount and Marcy), bikes, and rowing machine; sauna, steam, and whirlpool; locker room with showers and tanning closet ($5 for twenty minutes); massage ($10 a half-hour).

Hours: Monday through Friday 8 A.M. to 8 P.M., and Saturdays 10 A.M. to 6 P.M.

Rate: $400 a year.

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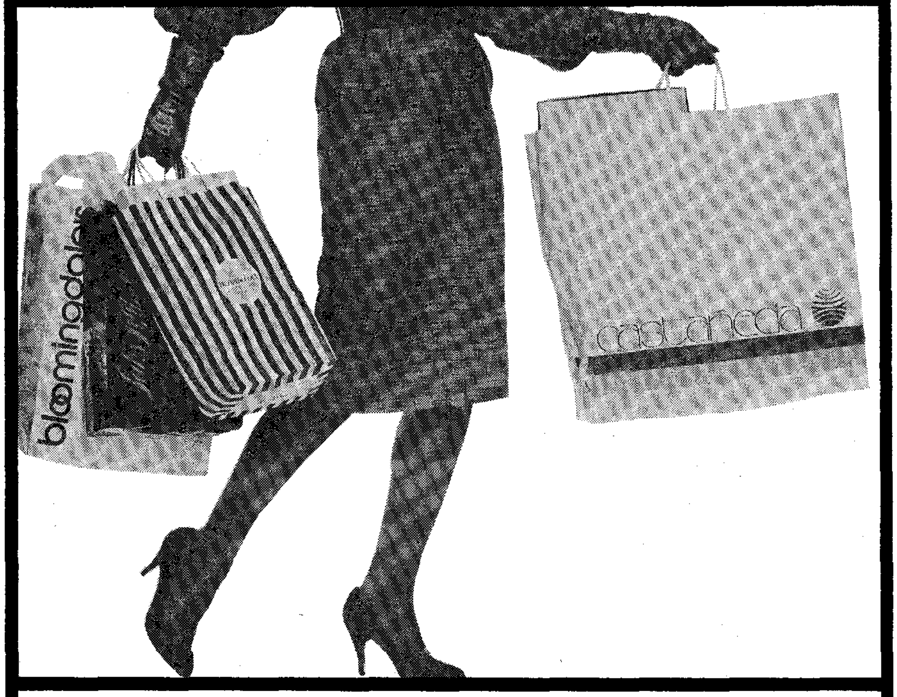

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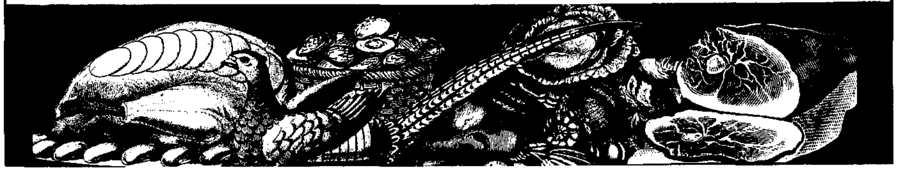

SERMONETA
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There is a branch of **Cardio-Fitness Centers** at 1221 Avenue of the Americas, near 48th Street (840-8240). (See page 49 for a description of the Cardio-Fitness group and a listing of rates.)

The newest **New York Health & Racquet Club** (110 West 56th Street, 541-7200) is the branch of the stars; Richard Dreyfuss, Cher, and Susan Sarandon are among the members. It's big, shiny, and filled with young, attractive people and the latest in exercise equipment. It has the biggest pool in the N.Y.H.R.C. system, as well as four good racquetball courts.

The place fills six levels, but it's not at all inconvenient—circular stairways connect the middles of the busiest floors. It is, however, crowded at peak hours. The equipment room has a slightly unsettling feature: The machines are arranged in a circle near the perimeter of the room, and there is a jogging track around the outside of the circle. Since mirrors cover the walls, it often looks as if runners are ready to slam into the double chest machine. They never do. (See page 54 for a description of the New York Health & Racquet Club group and a listing of rates.)

What's available: Indoor pool (20 by 52 feet); equipment room with two complete and one partial Nautilus circuit, bikes, and a running path (1/30-mile); three exercise classrooms; four racquetball courts (court time, $5 to $8 a half-hour); warm-up room with bikes; two whirlpools; eucalyptus room; locker rooms with showers, sauna, steam, and ultraviolet room; massage ($13 a half-hour); health-food bar; pro shop.

Hours: Monday through Friday 7 A.M. to 10 P.M., and Saturdays and Sundays 10 A.M. to 6 P.M.

Club La Raquette (119 West 56th Street, in the Hotel Parker Meridien, 245-1144) is a fairly new, well-kept facility with good equipment, racquetball and squash courts, and, for an extra $300 a year, the use of a pool that the club shares with the hotel. The pool is immaculate and inviting; the pool area is pretty, with an arching skylight and comfortable lounge chairs and potted plants all around; from the rooftop jogging track (around the skylight) you can see to the northern end of Central Park. But it's all tremendously inconvenient. The club is downstairs, below the hotel; to get to the pool you have to go up an elevator, out the lobby door, down a hall, up a very slow elevator to the hotel roof, down another hall to the pool.

There used to be four squash courts, but the demand was low, and management turned one into a training room with Nautilus equipment and used another to expand the men's locker room. Free exercise classes are given throughout the day on courts that are vacant.

What's available: Indoor pool (20 by 40 feet); equipment room with Nautilus circuit; two warm-up rooms with treadmills, rowing machine, and bikes; two squash courts (court time, $4 to $9 an hour); four racquetball courts ($6.50 to $18 an hour); outdoor rooftop track (1/32-mile); sun deck; locker rooms with sauna and whirlpool; massage ($30 an hour); lobby lounge with color TV, snack bar, and pro shop.

Hours: Monday through Friday 7 A.M. to midnight, and Saturdays and Sundays 9 A.M. to 6:45 P.M.

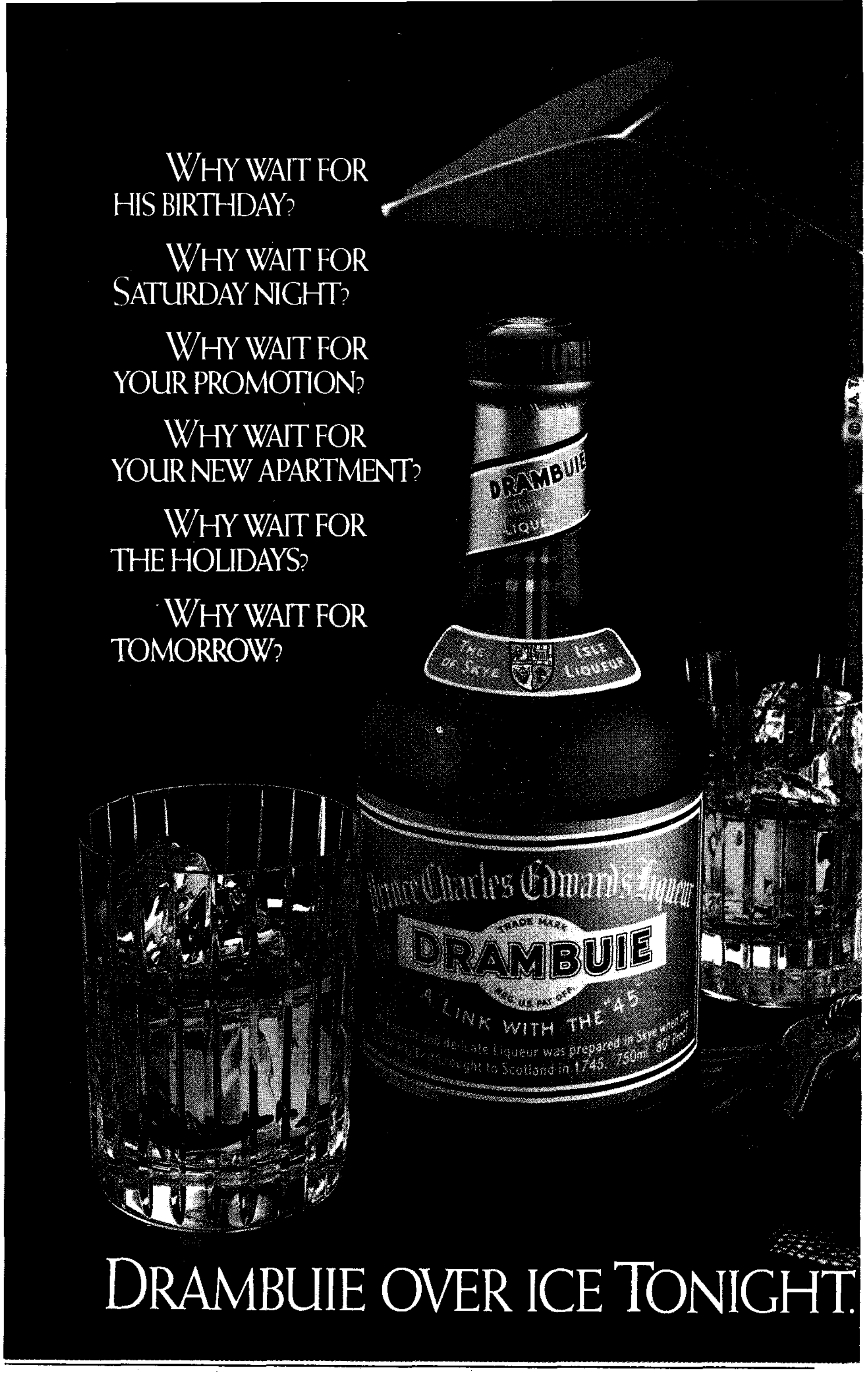
Rates: Complete membership, $795 a year; club membership (without pool privileges), $495 a year.

THERE'S NOTHING GLAMOROUS about the **Parc Swim & Health Club** (363 West 56th Street, 586-3675), except maybe the Broadway stars who come to work out after their shows. This is a small, nine-year-old club where the rug may be worn but the instructor remembers your name. The whole place consists of a few small rooms and—the focal point—a big swimming pool. The pool has eight lanes; you take a number, and when your number comes up, you're assigned your lane, and you have it for 40 minutes. Frequently the Parc has swim clinics—group swimming lessons—that are free to all members.

The Parc's claim to fame (besides the pool) is the schedule: The club is open 24 hours Monday through Friday and on Saturdays until 10 P.M.; on Sundays it's closed for only four hours in the evening. "It's the best decision we ever made," says Joe Brawer, who owns the Parc with his brother, Walter. The Brawers, originally from Austria, were competitive swimmers and have been in the health-club business since the 1950s, when they opened the Olympic Swim School (now the Paris Health Club, on West End Avenue at 96th Street).

Because of complaints from the neighbors about barbells going bump in the night, the main-level equipment room is closed after 10 P.M.; members move to the equipment room downstairs, which isn't air-conditioned. (Neither are the locker rooms.) Some upstairs equipment is brought down, too. In the future (far in the future, probably), the Brawers will renovate and change the layout. Parc has a swim school too, and you don't need to be a member of the health club to participate. Ten half-hour lessons are $150 (till February 1, then $185); one trial lesson is $15. You have full use of the exercise facilities on the day of your lesson.

What's available: Indoor pool (25 by 60 feet); upstairs room with Nautilus and Universal machines, free weights, bikes, and wall pulleys; downstairs equipment room with multi-station weight machine and free weights; exercise classroom;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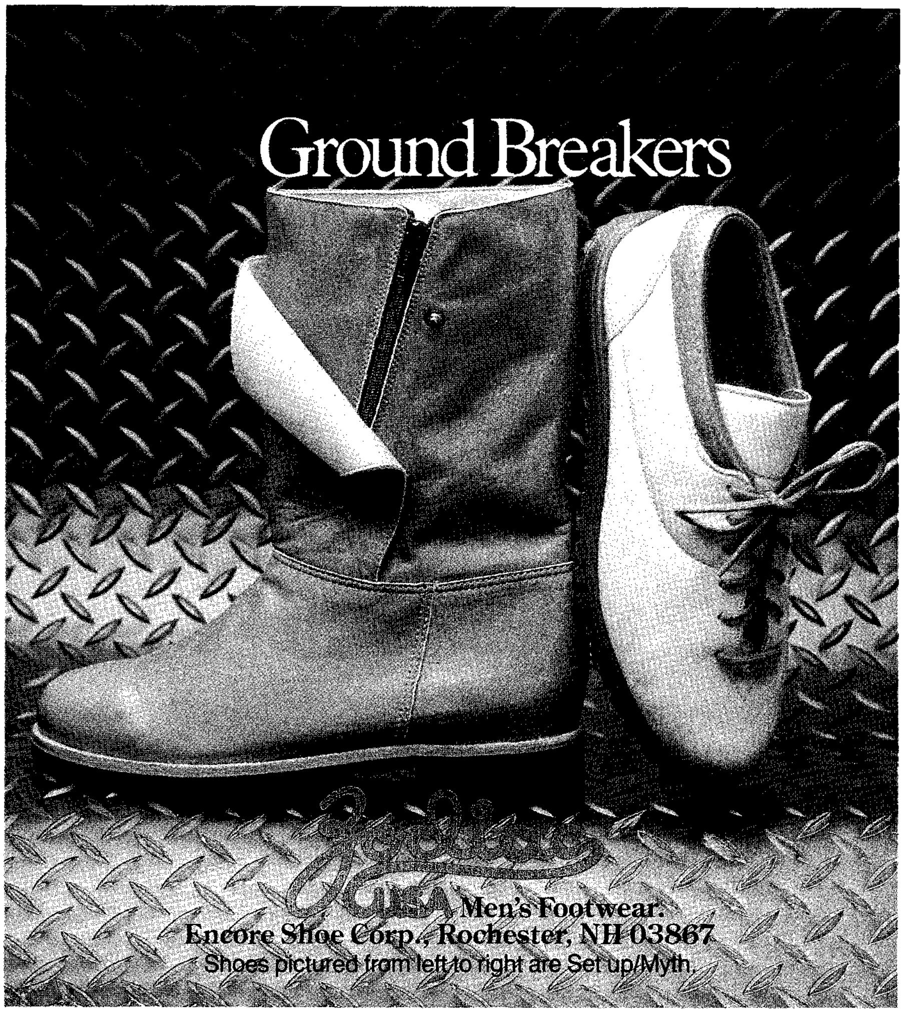
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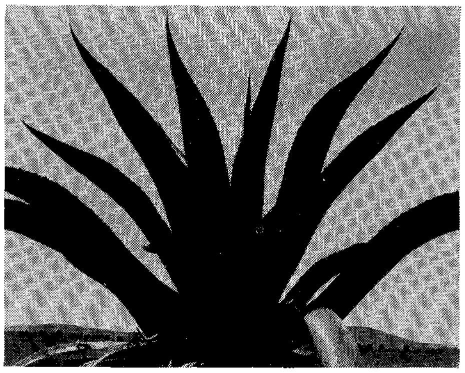

locker rooms with showers, sauna, and steam; tanning compartments; massage ($12 a half-hour).

Hours: Monday through Friday 24 hours; closed Saturdays 10 P.M. to 9 A.M; closed Sundays 6 P.M. to 10 P.M.

Rates: $399 to $575 a year (price varies according to hours of use; 24-hour membership is $575). One-month trial of a 24-hour membership, $89.

THE **Hudson Health Club** (353 WEST 57th Street, 586-8630), below the Henry Hudson Hotel, has been around for twenty years. The walls of co-owner Art Steiner's office look like Sardi's, with pictures of all the show people who used to come (some still do) for a workout. The place has undergone a much needed renovation, but it's not enough: The layout is still haphazard—furniture stuck here and there in niches, the Ping-Pong table in the middle of the balcony jogging track. This is another of those West Side clubs (like the Parc, above) where everybody is so friendly and warm that you're tempted to overlook the mediocre housekeeping (on one visit, the ladies'-room floor was wet and the sink was cluttered with cleaning supplies).

The men's gym is big and well equipped, with a good range of Nautilus and Universal machines and free weights. The women's gym is not nearly as nice (it's smaller). There's a large space for exercise classes (given by attentive and encouraging instructors—a rarity in health-club classes) but little equipment. The women are not allowed into the men's gym, and vice versa.

The pool is old; they don't build them like this anymore, with a deep end and a shallow end and six decent-size lanes. The lifeguard gives private swimming lessons. Take the elevator to the fifteenth floor and you can sit on the roof in the sun. There are no lounge chairs; take a mat from the club up with you.

What's available: Indoor pool (30 by 60 feet); balcony track (1/26-mile); men's equipment room with Nautilus, Universal, and other weight-training machines, free weights, and bikes; women's equipment room–exercise classroom with Universal machine, bikes, free weights, passive-exercise equipment; locker rooms with sauna, steam, and sunlamps; sun deck; massage ($18 an hour); snack bar.

Hours: Monday through Friday 9 A.M. to 10 P.M., and Saturdays and Sundays till 6 P.M.

Rates: $150 for three months; $295 for six months; $475 a year.

Club 30 (30 WEST 63RD STREET, 247-8404) is on the top (thirty-fourth) floor of 30 Lincoln Plaza, with beautiful views and plenty of indoor and outdoor space. The pool is surrounded by glass walls, with a skylight that opens in summer. Most of the indoor space is given over to a lounge area and restaurant, and the outdoor area is used as a sun deck and party space. Exercise classes are offered at lunchtime and after work every day but Tuesdays.

What's available: Indoor pool (20 by 40 feet); equipment room with weight-training machines, bikes, and rowing machine; whirlpool; locker rooms with sauna and steam; sun deck with grill; massage ($22 an hour); restaurant.

Hours: Mondays, Wednesdays, Thursdays, and Fridays 7 to 9 A.M. and 11 A.M. to 10:30 P.M., Saturdays 10 A.M. to 7 P.M., and Sundays till 8 P.M.

Rates: Non-residents, $695 a year; building residents, $595 a year.

ON THE FORTY-FOURTH FLOOR OF THE apartment building at One Lincoln Plaza (Broadway near 64th Street) is the **Top of the One** (595-5121), a social club and recreational facility open to residents and non-residents. The swimming pool and huge surrounding sun deck are the focal point of the club, with a skylight that opens in the summer (when there's usually a waiting list to join) and windows on three sides, overlooking Central Park and Lincoln Center. The views—from the sun deck and the "tanning deck," a flight of stairs above—are spectacular; you can see from the Statue of Liberty to the northern end of Central Park.

Men and women have small, separate workout areas with a few pieces of well-chosen equipment. Exercise classes for both sexes are given at lunchtime and after work (in the summer, on the roof). On weekends from 10 A.M. to noon, five of the pool's six lanes are reserved for lap swimming.

The restaurant, bigger than many on street level, serves lunch and dinner. There's a lounge with a TV in the corner, and a busy game room that's home to backgammon and bridge tournaments.

What's available: Indoor pool (20 by 40 feet); men's equipment room with Universal machine, free weights, bikes, and rowing machine; women's equipment room with free weights, wall pulleys, and treadmill; game room; sun deck with grill; locker rooms with showers, sauna, and steam; massage ($18 to $20 an hour); restaurant.

Hours: Mondays, Wednesdays, Thursdays, and Fridays 7 A.M. to 9 A.M. and 10 A.M. to 9:30 P.M., and Saturdays and Sundays till 7 P.M.

Rates: Non-residents, $795 a year; building residents, $695 a year.

THE **Jack LaLanne Nautilus Center** (2131 Broadway, at 75th Street, 877-1111) is devoted to Nautilus training, but staffers do give frequent classes in aerobics and calisthenics also, on the floor of the training room. This is

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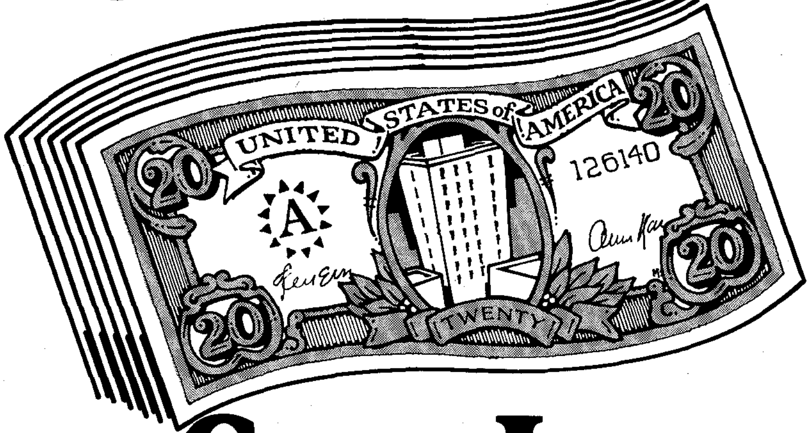

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The Y's: bargain spots for fitness buffs.

the most recently opened (October 1982) LaLanne location; everything is new and clean, in a space as big as the D'Agostino's downstairs. (See page 50 for a description of the Jack LaLanne group and a listing of rates.)

What's available: Equipment room with three Nautilus circuits and Lifecycle bikes; locker rooms with showers.

Hours: Men, Tuesdays and Thursdays 4 to 10 P.M., and Saturdays and Sundays 9 A.M. to 1 P.M.; women, Mondays, Wednesdays, and Fridays 4 to 10 P.M., and Sundays 1 to 5 P.M.; coed, Monday through Friday 7 A.M. to 4 P.M., and Saturdays 1 to 6 P.M.

Aerobics West Fitness Club (131 WEST 86th Street, 787-3356) uses space in the Jewish Center, and that makes it feel more like a Y than a health club. It's small, and membership is limited.

It's an unusual setup. Members have unlimited use of the facilities, but management reserves the right to pre-empt them for special programs. According to Mike Ross, the manager, these are the primary purpose of the club. One special program is the aerobic-conditioning circuit (three times a week, 36 sessions, for $250, plus mandatory $200 stress test), with its own special equipment room—bicycles, treadmills, and rowing machine. The aerobic-conditioning circuit includes the "fit-comp," a custom-made weight-loss program of diet and exercise (available separately for $40). Other special programs include rhythmic aerobics (two classes a week for eight weeks, $95) and swimming instruction (private lessons for adults, classes for kids).

There's a gym and paddleball courts and a new air-conditioned equipment area overlooking the pool. The pool itself is on the eighth floor, with views of 86th Street—a welcome change from cellar swimming holes. One drawback: Showers, toilets, and changing rooms are separate from one another. It's inconvenient.

What's available: Indoor pool (20 by 40 feet); equipment room with weight-training machines and bikes; gymnasium with basketball court and two one-wall paddleball courts; hot tub; sauna and steam; showers; men's changing room; women's changing room with sauna.

Hours: Monday through Thursday 6:45 to 9 A.M., noon to 3 P.M., and 5:30 to 10:30 P.M., Fridays 6:45 A.M. to 1 P.M., and Sundays 9 A.M. to 6 P.M.

Rates: $300 for six months; $400 for fourteen months; Monday- and Wednesday-night pickup basketball for non-members, $5; Sunday-afternoon pickup volleyball for non-members, $8.

The Paris Health Club (752 WEST END Avenue, at 96th Street, 749-3500) is a bright, new-looking, clean, mirrored, well-equipped, and crowded health club. The wet area is one of the prettiest in town, with a larger-than-average swimming pool, two whirlpools, and a lounge overlooking the pool.

The instructors are all physical-education majors, and they offer classes in aerobic dance, calisthenics, self-defense, T'ai Chi, and yoga, and lead a running group in Riverside Park. Lifeguards give group swim classes for free and private half-hour swim lessons for $5. Also offered are programs to stop smoking, lose weight, and eat right.

Gregory Cilek, director of the Manhattan Plaza Health Club, also runs this place. He makes sure that the club keeps rejuvenating, with new machines and constant minor (and crucial) renovation: This year, the redwood saunas and the carpet are new.

What's available: Indoor pool (20 by 52 feet); equipment room with Nautilus circuits, Universal machines, free weights, bikes, and treadmills; exercise classroom; UV room; two stretch/warm-up rooms; two whirlpools; eucalyptus room; locker rooms with showers, sauna, steam; massage ($23 an hour); manicure ($6); pedicure ($15); snack bar.

Hours: Mondays, Wednesdays, and Fridays 7 A.M. to 11 P.M., Tuesdays and Thursdays 10 A.M. to 10 P.M., and Saturdays and Sundays till 7 P.M.

Rates: $445 for six months; $325 for three months; $645 a year.

THE Y'S

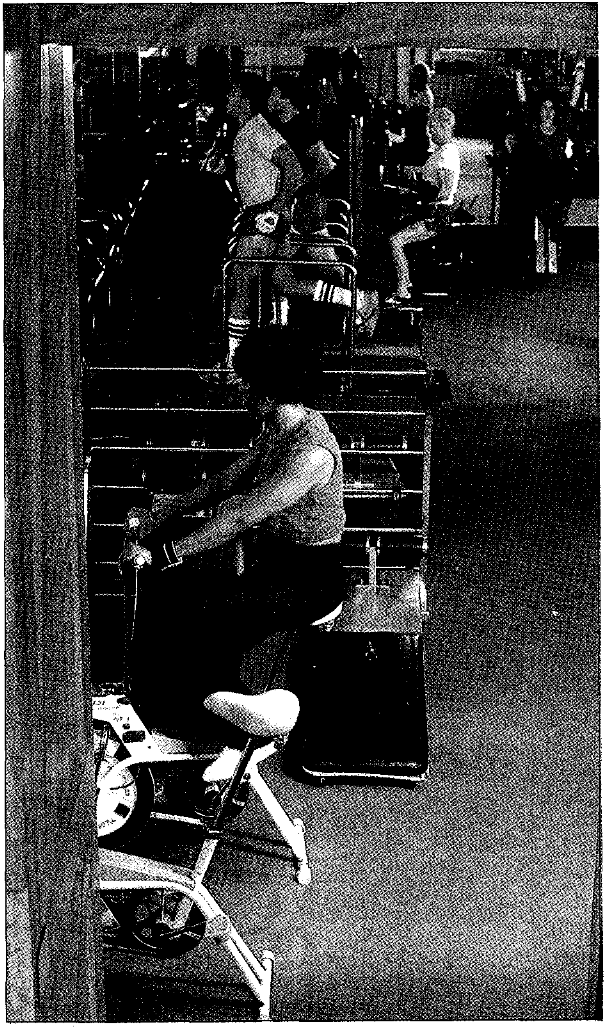
WITH ONLY A FEW CHALLENGERS, the Y's are the biggest, best-equipped public recreation facilities in New York—especially for team sports. Taken together, the Y's have programs in just about every sport and fitness activity there is, and they have extensive programs for the handicapped.

The Y's do have drawbacks. Some are quite old and rundown, and none is as clean as the cleanest private health clubs. Air-conditioning is scarce. (The Vanderbilt Y is the only one completely air-conditioned; at the others, there are occasional weak breezes.) Many were built for far fewer members and seem claustrophobia-inducing. And most distressing of all, they are very, very crowded at peak hours. (The most popular Y's are busy all day long.)

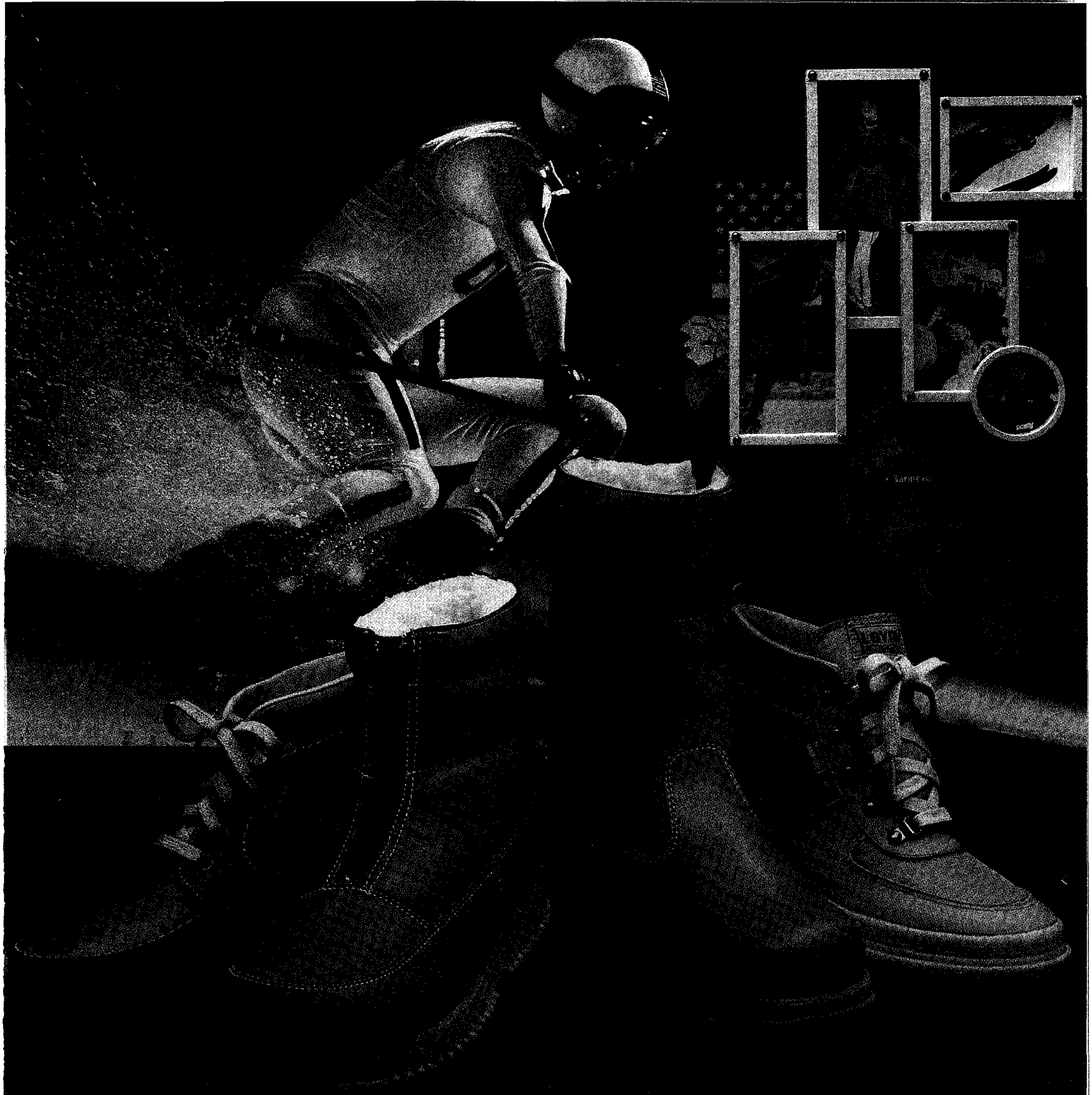
Membership means something different at almost every facility. The price varies according to facility and (at most Y's) your age. The rates listed here are for adults (not including senior citizens), but even the adult rate often varies with age.

You don't always have to be a member to participate. Some of the Y's allow non-members to take certain courses for a small registration fee and a slightly higher program charge.

The Y.W.C.A. operates on a system all its own; it charges an annual membership fee of $25 (regardless of age) and then charges extra for each program in which the member enrolls. Y.M.C.A.'s, Y.W.C.A.'s, and



Working hard: *At the Apple spa on Fulton Street.*



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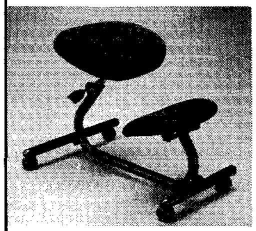

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Y.M.-Y.W.H.A.'s are open to all men and women of all religions. Each facility operates autonomously, but there is reciprocity (for $3 per visit) among the McBurney, Vanderbilt, and West Side Y.M.C.A.'s.

USE OF THE FACILITIES AT THE **Emanu-El Midtown Y.M.-Y.W.H.A.** (344 East 14th Street, 674-7200) is intricately scheduled, with teens, families, and adults allotted their own hours; any one person doesn't have much open time to choose from.

Classes and team programs are offered to members at an extra fee (some are also open to non-members at higher rates): These include aerobic dance, calisthenics, karate, men's basketball league, self-defense, swimming (and a swim team), weight training, and yoga. The Y serves as a social club (there are equal numbers of men and women) and community center too; it is host to the Jewish Repertory Theatre, and there's education for retired adults, a school of music and dance, card playing, craftsmaking, and just hanging out.

The pool is this Y's best feature; the gymnasium is fine, too. But the other facilities—classrooms, locker rooms, equipment rooms—are well worn. Given the price, the tight scheduling, and its less extensive facilities and programs, it's not the bargain some of the uptown Y's are.

What's available: Indoor pool (25 by 60 feet); gymnasium with six-hoop basketball court, two one-wall handball/paddleball courts; equipment room with bikes, mats, free weights, heavy punching bags, mechanical treadmill, Universal gym; locker rooms with showers; rooftop sun patio; massage (for women only—series of ten, $75); theater (air-conditioning in theater only).

Hours: Monday through Thursday 8 A.M. to 10 P.M., Fridays till sunset, and Sundays till 8 P.M.

Rates: Health-club membership, $325 for ten months (includes exclusive weekday lunchtime use of all sports facilities and permanent box locker).

THE **McBurney Y.M.C.A.** (215 WEST 23rd Street, 741-9216) has a reputation for being overcrowded, but that reputation is now undeserved. When the Y began renovations five years ago, many members dropped out because of the inconvenience (before that they were dropping out because the renovation was so long overdue). Currently there are around 4,800 full-privilege members (3,660 men, 1,140 women); management says that this time it will establish a membership ceiling.

The nine-floor Y was built in 1904 and still has a lot of the ancient exercise equipment (check out the antique stationary bikes) alongside the sparkling new stuff. It's clean and spacious. (Well, the pool is small; to compensate, lap swimming is restricted to twenty minutes per person when there's a wait.) Special programs, some at extra cost, are offered in swimming, fitness evaluation, lifesaving, the martial arts, scuba, weight training, fencing, gymnastics, wrestling, and basketball—with a men-only house team that plays other Y's. Some of the programs are open to non-members too at higher rates. (The youth programs cover an even bigger variety of sports, especially team sports.)

There are plenty of rooms for privately working out, and on the roof a suspended steel bubble covers a large exercise area (often the site of informal volleyball). If you're there just to relax, the view from the sun deck is great—on one side, the Empire State Building; on the other, the Chelsea Hotel.

What's available: Indoor pool (24 by 48 feet); gymnasium with full basketball court, heavy punching bags, and gymnastics equipment; banked indoor track (1/20-mile); large equipment room with free weights, Nautilus and Universal equipment; separate weight room with heavier free weights for bodybuilders; martial-arts room; equipment-and-exercise room with rowing machines, kicking bags, bikes, and wall pulleys; exercise classrooms; auditorium; outdoor sun deck; locker rooms with showers, sauna, and steam; pro shop; massage ($15 an hour).

Hours: Monday through Friday 6:30 A.M. to 9:30 P.M., and Saturdays 9 A.M. to 7 P.M.

Rates: Individual membership (entitles you to full use of the recreational facilities, but sauna, steam, and towels cost 50 cents each visit), $220 to $325, depending on age; Men's Health and Fitness Center (includes use of separate air-conditioned locker room, equipment room, free towels and clean uniforms, and lounge), $500; Women's Health and Fitness Center (includes use of separate air-conditioned locker room, equipment room, free towels and clean uniforms, and lounge), $400 a year.

Extension programs: McBurney sponsors extension programs at three locations in neighborhoods that don't have full facilities of their own. It serves as a sort of foster Y for them. The locations: in Chinatown, 3 Henry Street (374-1245); in TriBeCa, P.S. 234, 334 Greenwich Street (374-1245); in Stuyvesant Park, P.S. 40, 320 East 20th Street (741-8723).

THE CLASSY, SPIT-AND-POLISH-shiny, air-conditioned **Vanderbilt Y** (224 East 47th Street, 755-2410) is smaller than the West Side, McBurney, and Harlem Y's, and it has a fairly large membership (2,450 men, 850 women). It does get crowded—particularly when everybody's running around

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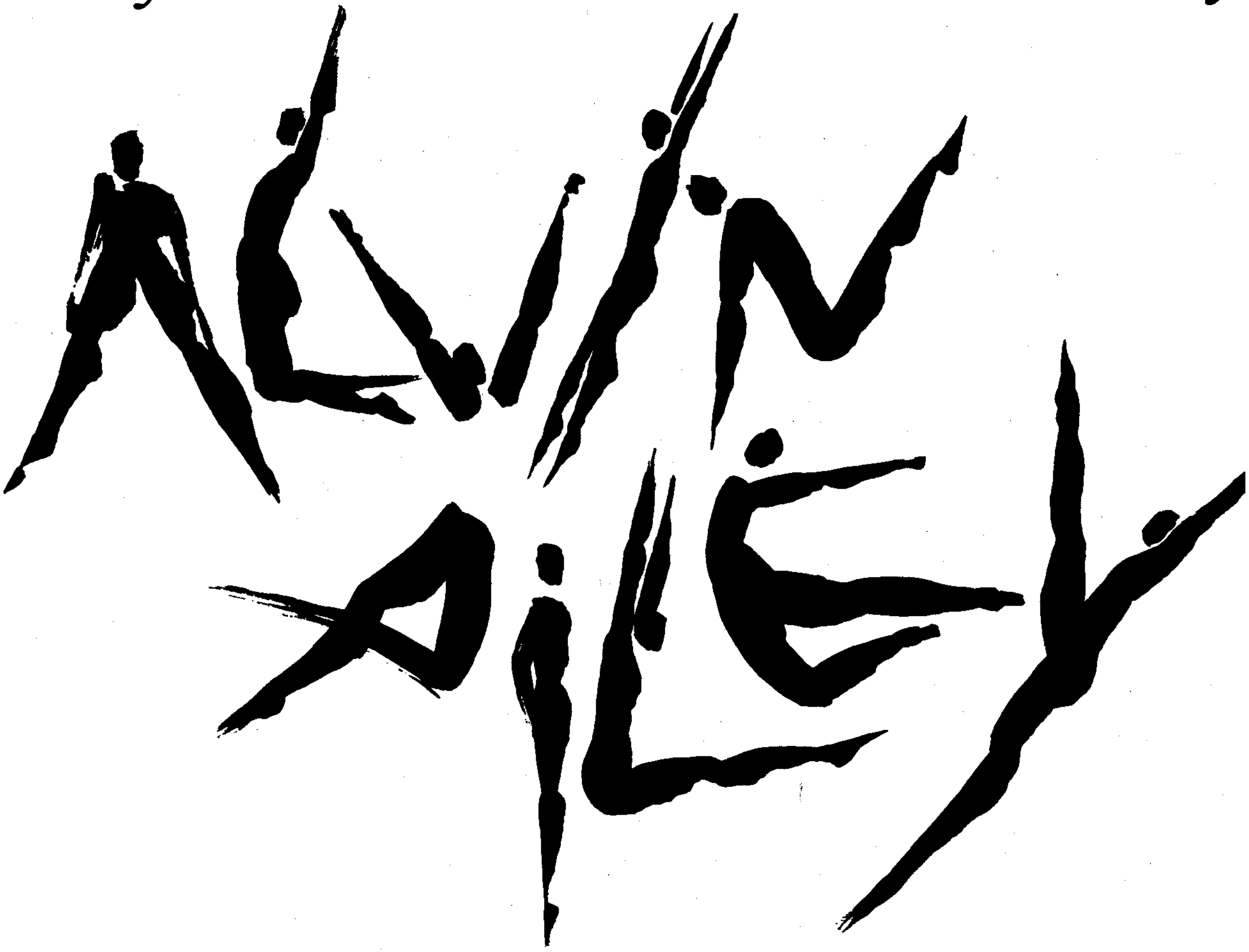

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Nov. 30 Gala Performance **7:30 PM** (Call 921-8977 this performance only)	*Dec. 1* Landscape Portrait of Billie** Love Songs§ The Stack-Up	*Dec. 2* Streams Fever Swamp Pas de Duke** Blueshift*	*Dec. 3* Night Creature To Jose Clemente Orozco Fontessa and Friends** Precipice Solo** Revelations	*Dec. 3* Ailey Premiere* The Time Before The Time After§ Portrait of Billie** Love Songs§ The Stack-Up	*Dec. 4* Landscape Phases** Cry Revelations	*Dec. 4* Ailey Premiere* Pigs and Fishes Pas de Duke** Concerto in F	*Dec. 6* Night Creature Treading Ailey Premiere* The Time Before The Time After§ Blueshift*
Dec. 7 Songs Without Words Love Songs§ Lullabye for a Jazz Baby* The Stack-Up	*Dec. 8* Blues Suite Cry Rainbow 'Round My Shoulder§ Revelations	*Dec. 9* Ailey Premiere* A Song for You§ Pigs and Fishes Fever Swamp Memoria	*Dec. 10* Blues Suite Love Songs§ Concerto in F Revelations	*Dec. 10* Fontessa and Friends Treading Lullabye for a Jazz Baby* Blueshift*	*Dec. 11* Memoria Songs Without Words The Stack-Up	*Dec. 11* Phases Inside§ Rainbow 'Round My Shoulder§ Revelations	*Dec. 13* Fontessa and Friends Love Songs§ Lullabye for a Jazz Baby* Revelations
Dec. 14 Research Inside§ Rainbow 'Round My Shoulder§ Memoria	*Dec. 15* Landscape The Stack-Up Blueshift*	*Dec. 16* Concerto in F Treading Lullabye for a Jazz Baby* Revelations	*Dec. 17* Ailey Premiere* Inside§ Research Memoria	*Dec. 17* Phases Cry Songs Without Words The Stack-Up	*Dec. 18* Fontessa and Friends Pigs and Fishes Lullabye for a Jazz Baby* Revelations	*Dec. 18* Ailey Premiere* Love Songs§ The Stack-Up Blueshift*	

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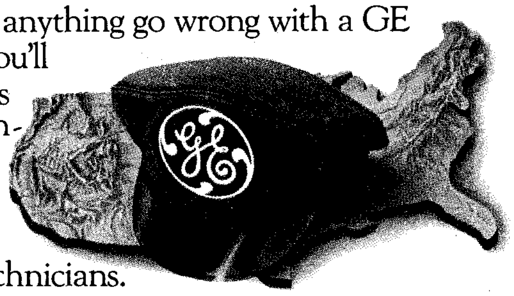

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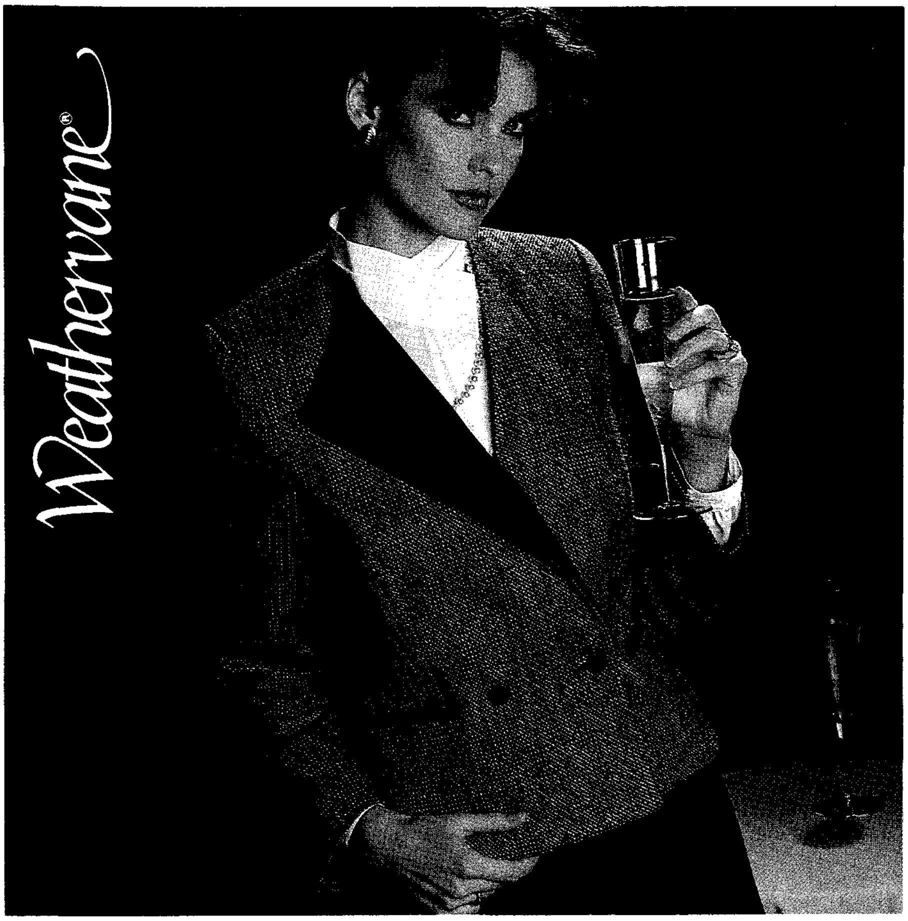

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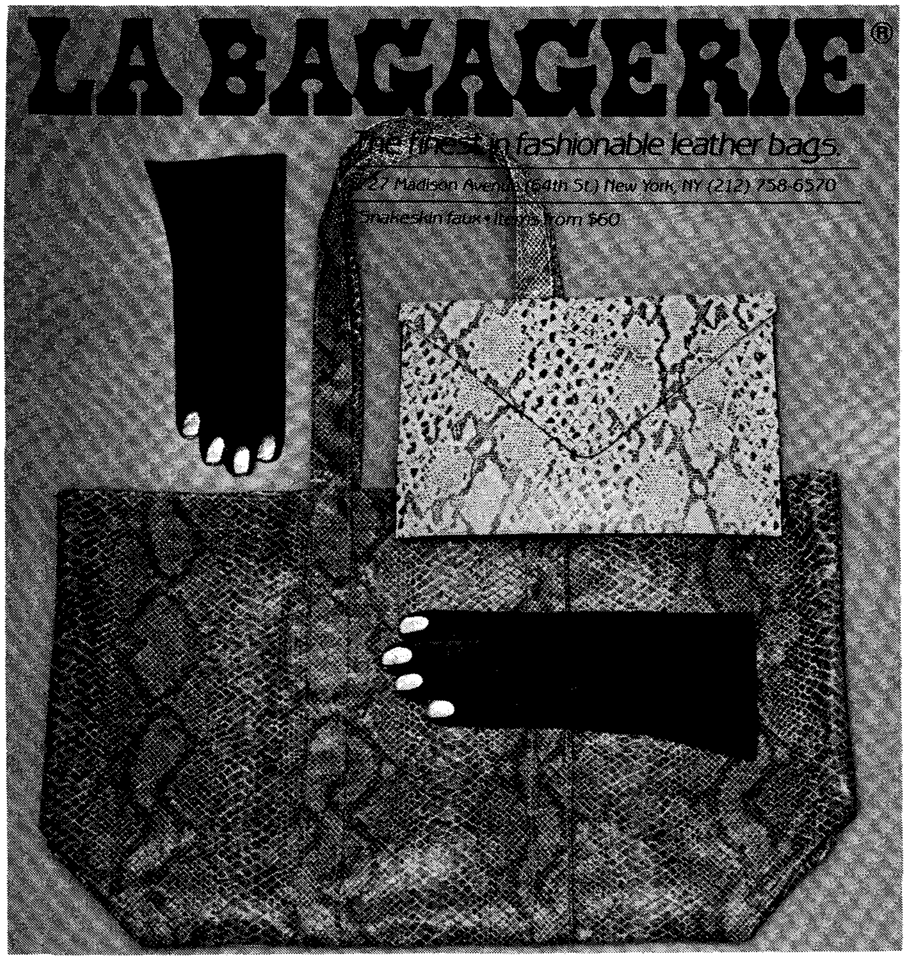

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the perimeter of the gym (there's no track; the route is 1/30 of a mile) or squeezing into the pool (only four people at a time are allowed in the two lap lanes, but in the regular-swim part there's no limit). But that's only on working days. On weekends the place is pleasantly empty. There's a fund-raising drive going on, and if the Y raises several million dollars, it will build a big facility with an Olympic-size pool and a running track in the brownstones it owns next door.

Right now, programs for foreign visitors and dance and language classes take precedence over sports, but there are still plenty of athletic offerings: aerobic dance, aquatics (including scuba), handball, karate, men's recreational basketball, racquetball, volleyball, weight training, and yoga. Instructional programs usually cost extra and are open to non-members, who must pay for a "limited" membership—$40 a year or $12 for three months—which also entitles them to use the cafeteria and lounges. The health-enhancement programs are extensive, including Lifestyle Profile Screening (your weight, blood pressure, and body composition are measured, and you're given healthy diet, exercise, and life-style advice).

Currently, the Athletic Center (men only), which makes available a large and comfortable locker room and special exercise room, and the Business Men's Center (men only), which offers the use of a special locker room, have waiting lists for membership. The Athletic Center also includes steam, whirlpool, a lounge with color TV, and gym uniforms. There's no equivalent for women to these centers, because there's no comparable women's locker room. The locker room the women do use is much smaller, but it has recently been remodeled and is clean and attractive. The cafeteria is reasonably priced and looks like a corporate dining room.

What's available: Indoor pool (20 by 60 feet); gymnasium with one full basketball court, two one-wall handball/paddleball courts; equipment room with Universal gym and free weights; women's locker room with sauna, showers, UV room; exercise area with Universal machines, bikes, light dumbbells; men's locker room with showers, sauna, UV; massage ($12 an hour); cafeteria; gym store.

Hours: Monday through Friday 7 A.M. to 10 P.M., Saturdays 9 A.M. to 6 P.M., and Sundays 10 A.M. to 2:30 P.M. (October through May only).

Rates: Individual membership (entitles you to full use of the recreational facilities, but towel, sauna, and UV room are 50 cents each visit), $205 to $265 a year, depending on age. Health Service Plan for Men (free use of sauna, UV room, and free towel), $305. Health Serv-

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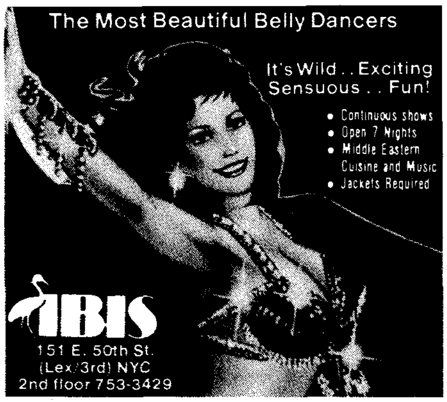

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ice Plan for Women (includes use of exercise room, sauna, and free towel), $295. Business Men's Center (includes use of separate locker room, sauna, and UV room and laundry service), $370. Athletic Center (includes use of separate locker room and exercise room, plus steam, whirlpool, lounge with color TV, gym uniform, towel, and soap), $600; trial visit, $5.

THE **Y.W.C.A. of New York City** (610 Lexington Avenue, at 52nd Street, 755-4500) offers the most comprehensive health and fitness program for women in the city. For old or young, fit or out of shape, beginner or accomplished athlete, this Y provides high-quality, low-cost instruction and facilities. Men are admitted to all programs with "associate memberships"—different from the women's in name only. But only 5 percent of the members are men—bold souls who don't mind belonging to a women's organization.

This Y.W.C.A., the second in this country, was built in 1917. It had exercise programs then too—called physical-culture classes—designed to help mitigate the strain of working in a sweatshop all day. Today it offers just about every kind of fitness and sports program.

The membership fee is lower here than at any Y in the city, but everything—including jogs on the track ($2 per session or $100 per year for unlimited use) and dips in the pool ($1.25 each for adults) is extra. Classes, too, cost extra ($60 for ten weeks of advanced lifesaving, $42 for eight weeks of yoga), but they're bargains. The swimming programs, reputedly the best in the city, include all levels of swimming lessons, lifesaving, swimming throughout pregnancy, skin diving, scuba diving, and special programs for the handicapped, for teens, for arthritis sufferers, for senior citizens, and for preschoolers.

Consider all these offerings: aerobics and aerobic dance; badminton; basketball, with instruction, and team play in the Women Athletes of New York Basketball League; conditioning; the noteworthy Corrective Exercise Program for back care and posture; a mini-course for prospective cross-country skiers; dance exercise; Encore, a special program for women who have had mastectomies; exercise for pregnant women and for new mothers; fencing; golf; judo; jazz exercise; karate; racquetball and squash (at a commercial facility); running clinics; self-defense; sports-medicine clinics; T'ai Chi; tennis instruction at the gym and tennis play at a commercial court; a softball team; volleyball; and yoga.

This is an unintimidating environment for women to begin some kind of activity. There's even a special program for people who haven't been active in years but want to start: the Individual

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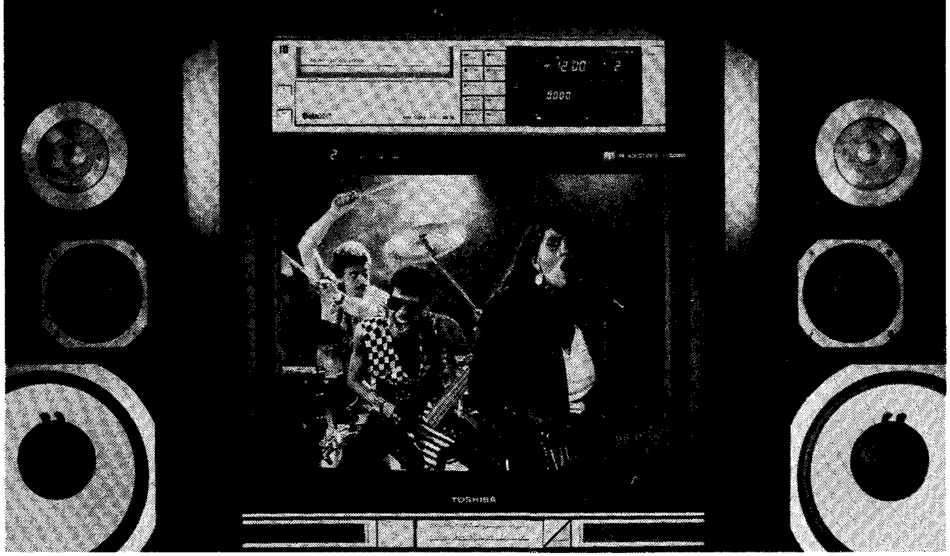

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Fitness Profile and Exercise Consultation ($25). And it is one of the few places in the city where a woman can learn to play competitive sports. One note: Only some of the smaller exercise rooms are air-conditioned. It's hot in the summer.

What's available: Indoor pool (20 by 45 feet); large gymnasium with full basketball court and gymnastics equipment; small gymnasium; indoor track (1/28-mile); small multipurpose rooms, including dance studio; supervised playroom Monday through Wednesday for children whose mothers participate in daytime programs; locker rooms with showers. Equipment room for weight training will open in March.

Hours: Monday through Friday 7 A.M. to 10 P.M., Saturdays 7:45 A.M. to 5 P.M., and Sundays 10:30 A.M. to 5 P.M.

Rates: Membership, $25 a year; Inner Circle Exercise and Swim Club (which entitles you to weekday aerobic, body-conditioning, and dance classes from 7:45 A.M. to 2 P.M.; weekday use of the pool from 8 A.M. to 10 P.M.; and use of the track Monday through Friday from 7 A.M. to 4 P.M., Saturdays 8 A.M. to 4 P.M., and Sundays 1 P.M. to 4 P.M.), $275 a year plus the $25 membership fee.

THE LIST OF PROGRAMS AT THE **West Side Y.M.C.A.** (5 West 63rd Street, 787-4400) is lengthy; the list of facilities is staggering. This Y offers so much for so little (compared with private health clubs at two to three times the price) that it's not surprising so many New Yorkers (over 11,000) have joined. During the after-work peak times the building is packed, and there's a wait for—and a limit to the use of—the facilities (you may have to wait to swim, for instance, and then you're allowed only half an hour).

From the lobby on up, the West Side Y is something special. The exterior is impressive, the ornate lobby could belong to an elegant private club, the walls in the swimming-pool area and the cafeteria are covered by hand-painted tiles donated in 1930 by King Alfonso, of Spain.

Programs comprise "Joy" aerobic dancing; aquatics (including scuba diving; one pool is always available for lap swimming); basketball, with instruction for women and (for men) a house league and varsity league; boxing, with instruction; fencing, with instruction; handball, with house tournaments and league play (the West Side Y Big Apple Handball Tournament is one of the biggest in the area); "health enhancement" (cardiac evaluation and therapy, prenatal exercise); martial arts, with instruction; racquetball and squash, with instruction and competition; running; strength and toning, including weight training; the popular "Y's Way to a Healthy Back"; volleyball, with instruction and league competition; and a wrestling program

Basketball to yoga at the 92nd Street Y.

that includes the only open-wrestling team in the city. Every member gets a free fitness examination; the instruction costs extra.

The place is so big that the staff offers scheduled tours.

What's available: Two indoor pools (20 by 60 feet and 25 by 75 feet); two gymnasiums with two full basketball courts; one gymnasium (stretch-and-toning center) with rope for climbing, gymnastics equipment; four handball/racquetball courts; two squash courts; wrestling room; boxing room; Nautilus circuit; Universal equipment; weight rooms with weights 50 pounds and over for lifters and builders; bikes, rowing machines, and lighter free weights on balcony overlooking gym; banked indoor track (1/23-mile); men's locker room with showers, sauna, and steam; women's air-conditioned locker room with showers and sauna; massage ($10 an hour); theater; meeting/classrooms; chapel; gym store.

Hours: Monday through Friday 7 A.M. to 9:30 P.M., Saturdays 8 A.M. to 8 P.M., and Sundays 9 A.M. to 12:30 P.M. Summer hours are Saturdays 8 A.M. to 6 P.M.

Rates: Regular membership (includes use of all sports facilities), $250 to $370 a year, depending on age; Health and Fitness Center membership (men only—includes use of separate, recently renovated equipment area, with multi-station Universal gym, free weights, bikes, and heavy bags; and separate locker room with sauna, steam, whirlpool, and lounge with color TV; all these facilities air-conditioned), $680 the first year, $555 for a renewal; guest visit, $8.

PASS UNDER THE FANCY STREET awnings and into the marble floored lobby; your first impression of the **92nd Street Y** (1395 Lexington Avenue, 427-6000) may be that it's modern and luxurious. It's not. But what it lacks in glamour it makes up for in activity: On a random day, not even at the 5 P.M. rush hour, the elevator is crowded with weight lifters, swimmers, and racquetball contenders; the hallway's blocked with a table-tennis game; a man is stretched out in front of an office having his knee taped; around him, some sweaty handball players discuss their scores. The place bustles.

The Y has 5,000 members, 3,500 of them adults (45 percent of the adult members are men). The programs are extensive, and almost all are free to members. They include classes in women's basketball, calisthenics, karate, swimming, volleyball, and yoga, as well as team sports (basketball, swimming, volleyball), tournaments in handball, racquetball, and table tennis, and a boxing club. For an extra fee, you can take lessons in paddleball, swimming, and tennis. And there are "health services" in areas such as coronary detection and intervention, weight loss, and exercise for postmastectomy patients. There is no air-conditioning except in the rooftop racquetball courts.

What's available: Indoor pool (50 by 75 feet); two gymnasiums with eight single basketball courts; eight four-wall handball/racquetball courts; three rooftop racquetball courts; indoor track (1/32-mile); wrestling room; boxing room; two Ping-Pong tables; weight-training room with Nautilus and Universal machines; equipment room with rowing machines, treadmill, mats; rooftop sun deck; men's locker room with exercise equipment, slumber room, showers, steam, sauna, whirlpool, laundry, and pool table; women's locker room with showers, steam, and sauna; coed lounge with color television set; gym store.

Hours: Men's and women's unlimited membership, Monday through Thursday 7 A.M. to 9:45 P.M., Fridays till 4:45 P.M., Saturdays 6 P.M. to 8:45 P.M., and Sundays 9 A.M. to 4:45 P.M.; adult evening membership, Monday through Thursday 4 P.M. till 9:45 P.M., Saturdays 6 P.M. to 8:45 P.M., and Sundays 9 A.M. to 1 P.M.

Rates: Men's unlimited (fitness facilities) membership, $495 a year plus $65 registration fee; women's unlimited membership, $405 a year plus $65 registration fee; adult evening membership, $315 a year plus $65 registration fee; guest visit (with member), $9. The 92nd Street Y has never turned anyone down for a full-year plan.

MEMBERSHIP IN THE **Harlem Y.M.C.A.** (180 West 135th Street, 281-4100) is down to only 600 men and women. Management is making a big enrollment effort, including undertaking some needed renovation, but in the meantime the light attendance is pleasant for those who do participate.

The Y has been in this building for 50 years, and some vestiges of old workmanship are still evident—the chandelier in the lobby, the painted ceiling. Best of all is the Harlem-renaissance artwork painted right on a wall in the beauty parlor.

Physical-education programs include Aerobicise; African Dancercise; basketball; exercise classes given by a favorite instructor, Charlie Isaacs; karate; roller skating; T'ai Chi; scuba diving; swimming; tennis; and yoga. The Little Theater is active, and a stellar group of black New York actors have participated, including Cicely Tyson, Harry Belafonte, Sidney Poitier, and Eartha Kitt.

What's available: Indoor swimming pool (20 by 60 feet); gymnasium with basketball court; one-wall handball/paddleball court; exercise classroom; equipment room with free weights and Universal machine; equipment room with bikes, treadmill, rowing machine; boxing room with heavy punching bag; men's locker rooms, one with showers, sauna, and whirlpool; women's locker room with showers and sauna; massage $10 an hour); beauty parlor; gym store; little theater; residence rooms. Youth programs held in building across the street.

Hours: Monday through Friday 9:30 A.M. to 9 P.M., and Saturdays 9 A.M. to 5 P.M.

Rates: Registration fee, $10; men's membership, $200 a year; women's membership, $150 a year; trial visit, $5.

UNTIL RECENTLY, THE **Y.M. & Y.W.H.A. of Washington Heights and Inwood** (54 Nagle Avenue, 569-6200) was primarily a community center, with a nursery school, adult-education courses, concerts, and a senior citizens' program. Adult physical education was the least important of the services. This is changing. A new physical-education director started work in September, and he's designing new programs and adding new equipment.

Right now, programs include aerobics and exercise (in the new dance studio); paddleball and handball; and—the biggest deal—tournament basketball leagues for men, with two divisions, six teams in each (team members are mostly doctors and lawyers). To come: classes in health enhancement, ballet, self-defense, weight training; a complete rehabilitation of the small equipment room; new Universal equipment, free weights, and bikes. The men's and women's locker rooms have been given a fresh coat of paint (which helps immensely), and they'll be sprucing up the mirrors and benches and doing other minor refurbishing. The building does not have air-conditioning, and there are no plans to add it.

What's available: Third-floor gymnasium (note that there's no elevator) with full basketball court (six hoops) and two one-wall handball-and-paddleball courts; equipment room; dance studio; men's locker room with showers and sauna; women's locker room with showers.

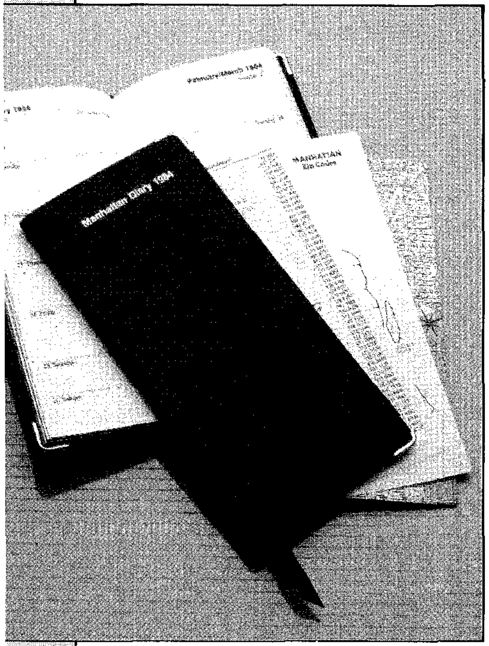
Hours: For the fitness room, Monday through Thursday 7 to 9:45 P.M.

Rates: Adult membership, $75 a year; basketball-tournament-league membership, $60. ■

BEST BETS

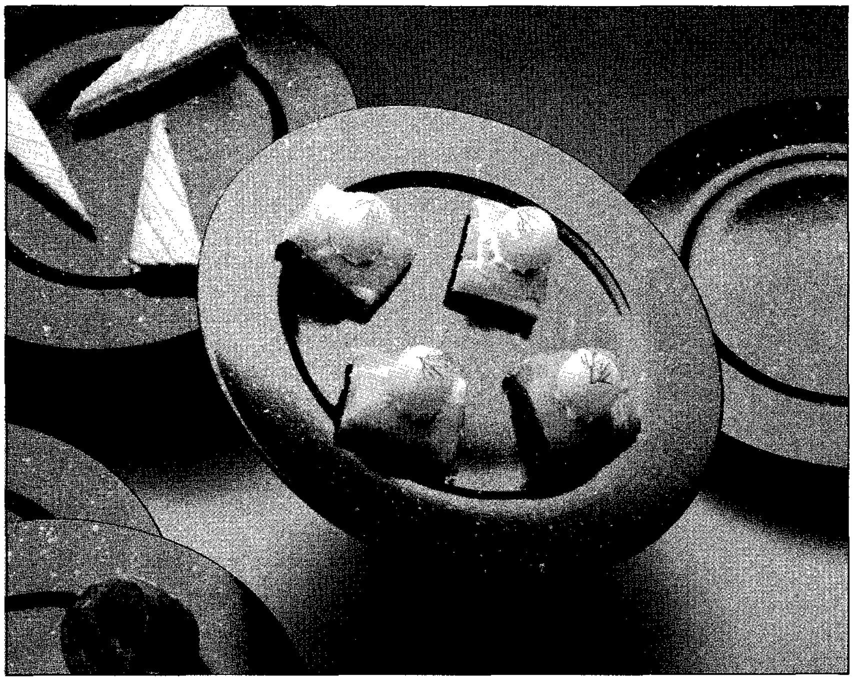
The best of all possible things to buy, see, and do in this best of all possible cities.

By Nancy McKeon and Corky Pollan



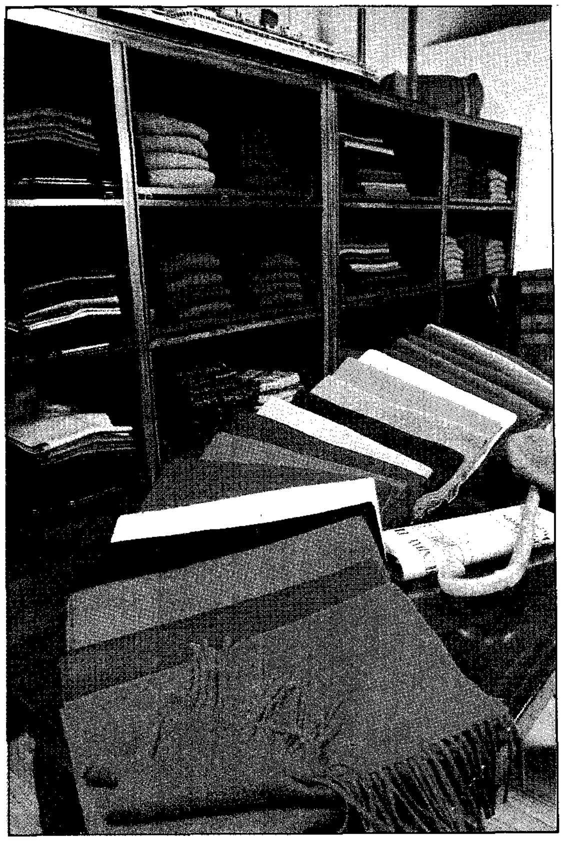
Hints of the City

It's almost a year since *Manhattan Diary 1983* showed up on our desk. Ten months later, we come to sing its praises. It's usually in a taxi that we appreciate the slender, leather-bound book anew—when we have to give the exact address of Le Cirque to the Lithuanian cabdriver, or get from Westbeth to Pell Street fast. And there's more: numbers to call for the nearest cash machines, addresses of shops and galleries, a subway map, street maps, and, oh yes, a page for every week.
DIARY/*$14 ($22 for leather)/Arthur Brown & Bro. (2 West 46th Street, 575-5544), Sam Flax (55 East 55th Street, 620-3060, and branches), Macy's (seventh floor), Saks Fifth Avenue (Stationery Gallery)*



Altered Plates

Phillip Mueller, that master of lacquer, has added a new wrinkle—or, rather, spatter—to his line of wood plates. He's done oversize ones in glossy jewel tones and naturals, iridescent silvery gray—and, now, canapé plates whose blackness is broken by drizzles of aqua and violet. The canapé plates come in their own black-and-white striped hatbox (six plates for $85). Use them at cocktail time and even soggy pigs in blankets will have an elegant air.
BERGDORF GOODMAN/*Seventh floor*



Bringing In the Weaves

It's not time for winter coats yet, but a raincoat just isn't enough. It's the time of year, then, for a warm and woolly muffler. We don't know if England's dismal weather was inspiration for mufflers, but the English do wear them on all possible occasions, from country outings to formal evenings. And they do produce the long, fuzzy scarves in a dazzling array of colors. These incredibly soft flings of lamb's wool ($35), 15 by 66 inches, come in all of twenty shades. With such a palette, the biggest problem may lie in choosing the color—traditional or vibrant or pale? But perhaps a winter assortment is in order.
SAN FRANCISCO CLOTHING/*975 Lexington Avenue, near 70th Street/472-8740*

Photographs: top, Corinne Colen (canapés courtesy of Michael Saunders, Spring St. Market); center left, Aaron Rezny; bottom, Daniel Quat.

Mountain Do

If you've clambered over the rocks at Mohonk Mountain House or lounged in a lakeside gazebo, you probably have fond memories of this vast Victorian heap of a house. Remember the evenings spent listening to nothing more jarring than the creak of the porch rockers? Well, the rockers still creak, but next Sunday you can buy one ($35 to $95), or one of the old oak beds (a handful of complete beds are $125 each; assorted headboards and footboards are $35 per piece), or a paneled door ($45 to $65), or any of an assortment of old pine tables. The sale tops off Mohonk's fourth annual Antiques and Folk Art Weekend, run by American-country-antiques dealers Judith and James Milne, who will add some of their folk treasures to the trove. Sale day also features a lecture on Victoriana and a "groaning board" lunch. Reservations are a must.

MOHONK SALE/*$15 (includes sale admission, use of the grounds, and lunch) Sunday, November 6, 10 a.m. to 5 p.m./To reserve, call 233-2244*

These Are a Few of Their Favorite Things

When they're not having their party appearances documented by *W.W.D.* and the like, Duane Hampton (far left) and Louise Melhado travel. And when they travel, they shop. "We were recently in Munich and Vienna," says Hampton, "and we kept seeing things our friends would love." So the fashionable pair decided to combine their flair for shopping and friendship with a newfound interest in commerce ("We're amateurs in the best sense of the word," says Hampton). Result: the Stockroom, high above Madison Avenue. The emphasis is on what some antiques dealers in England wittily call "smalls"—old match strikers ($50 to $60), lusterware pitchers ($30), ceramic toothbrush holders ($35 to $40). And there are antique boxes of ivory, tortoise, treen. And Victorian silver plate (fruit knives, crumbers). And majolica. And framed botanicals. There are also some "larges" in this cozy little aerie: a few chairs, a console or two, some occasional tables, even a Canterbury. And, thanks to the wizardry of decorator Mark Hampton, Duane's husband, the richest green-glazed walls we've ever seen.

M.H. STOCKROOM, LTD. /*By appointment: 752-6696*

Photographs: top, Ricardo Salas; bottom, Ted Hardin.

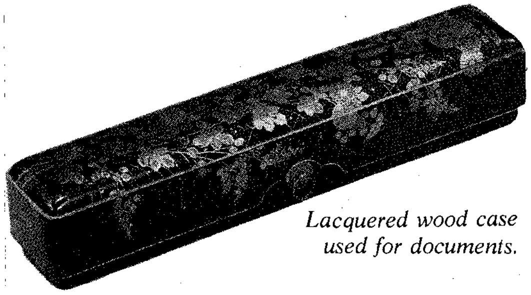
Art/Kay Larson

AUTUMNAL REVERIES

"...Westerners rarely note the seamlessness with which the Japanese blend visual structure and poetic convention..."

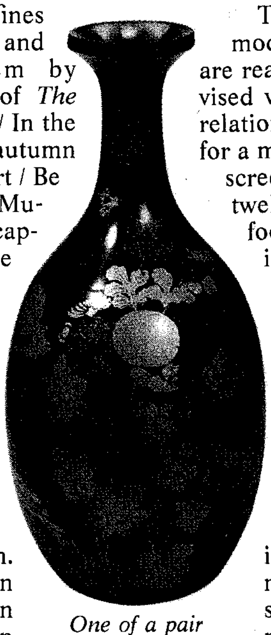
FROM THE SUNTORY MUSEUM, IN TOKYO, the Japan Society has imported a small show called **"Autumn Grasses and Water: Motifs in Japanese Art."** The title occasioned no rush on my part to get there. Such kitchen-sink assemblies are typically organized around nothing more substantial than a curator's panic over a gap in the schedule.

So, this time I was wrong. (Or even if I was a little right, it doesn't matter.) The two motifs in the title are clearly among the most lyrical in the Japanese cultural heritage. As poetic constants, they weave through Japanese art and literature until no amount of art-historical nit-picking can separate the visual sense from the sensibility. Sere grasses blowing in the autumn wind strike right to the heart of Buddhist philosophy—they call forth bittersweet autumnal reveries about the chanciness of romantic passion and the transient loveliness of life. The changeable rivers of Confucius's thought here flow among the grasses, bearing dead leaves or rafts of flowers, or water falls as rain, signifying the storms that come with endings. And since gold is the color most appropriate to the season, it saturates this show: gold chrysanthemums, bush clover, and pampas grass on black lacquerware; gold rocks and rippling waves embroidered or stamped on No or Kosode robes; gold leaf transfiguring a standing screen with phoenixes, or on a black screen, a golden bridge arching precipitously through willows.



Lacquered wood case used for documents.

Being Japanese, of course, these motifs are at once visual, decorative, and poetic. Princeton scholar Karen L. Brock, in the catalogue, defines this unity between feeling and form—she cites a poem by Murasaki Shikibu, author of *The Tale of Genji:* "Think of me / In the common pathos / Of an autumn sky, / Even though your heart / Be captured by the moon." Murasaki's lover has been "captured by" another woman; the Japanese words for "common pathos" can also mean "the sadness of rejection."

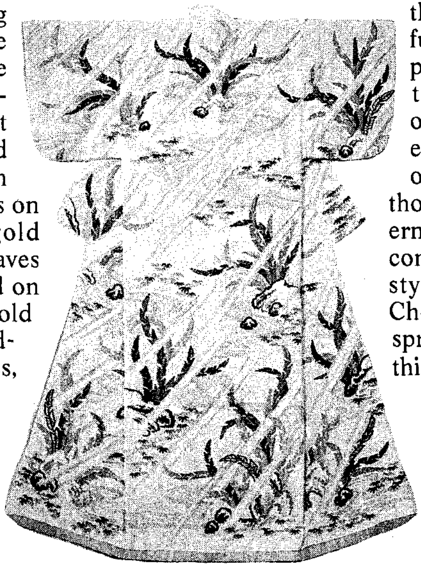


One of a pair of wine decanters.

We all know that Western artists a hundred years ago succumbed to the radical visual structure of Japanese art. But nobody at the time saw the seamlessness with which the visual structure meets poetic convention. A feeling like "autumn pathos" comes to have its own retinue of equivalents in painting, poetry, costume, manners, and so on. Though each mode of expression has its rigidities, its meanings reach out through all human existence.

We also know that the Japanese were never burdened with the dualisms of Descartes—only Westerners can be coaxed into believing that mind and sensation can be separated into distinct spheres of being. But it seems to me that we haven't yet fully assimilated the philosophical unities of an art based on Buddhism. As an example, I throw out one fledgling thought. To a Westerner, Japan's poetic conventions can seem stylized to excess: Cherry blossoms in spring, one might think, are not a very fresh image. But doesn't it seem that the more conventional such feelings become, the more visually radical is the art that illustrates them?

Stenciled-and-dyed silk-crêpe robe.



There are members of a post-modern Western generation who are ready to entertain a slightly revised view of radical form and its relation to feeling. They might stop for a moment before one particular screen at the Japan Society. In twelve folding panels, this 25-foot eighteenth-century minimalist room divider describes the Musashi Plain, the vast swamp that became the site of modern Tokyo. At left, the tip of Mount Fuji floats high up in a golden heaven. Across the bottom sweeps a frieze of stylized flowers and grasses, whose tips catch at golden clouds. Low on the right, still caught in the bottomless grasses, the moon struggles to reach the sky. The simplicity is stunning. And when you learn that poets have likened those grasses to the human race and have noted the way heaven and earth merge without a horizon, the simple image becomes instantly complex. (333 East 47th Street; through November 13.)

•

IT'S A NICE BIT OF TIMING THAT BRINGS **Nancy Spero**'s work to a major gallery at the same moment that Americans seem ready to examine the national agony of Vietnam. In the sixties, Spero's anti-war drawings were overwhelmed by real events, and in the seventies, they were too close to memories we were trying to ignore. For those reasons, and because her work has never made obeisance to fashion, her reputation in the art world has always belied her exhibition record. Over the 30 years of her professional career, she never showed uptown.

Miani Johnson, of Willard Gallery, saw Spero's show last year at A.I.R. Gallery and two other SoHo locations and decided to correct the oversight. Willard is now exhibiting paintings, drawings, and monoprints from more than two decades. The paintings were done mostly between 1960 and 1965 in Paris, and they look oddly topical: Men and women are twined together in a dark, red-tinged fog of malaise. Spero's sim-

The typical executive fitness program.

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plifications are childlike, private, introverted, and genuinely anguished. She worked alone for so long that there is a sense she was trying to speak to herself about something unspeakable.

Spero returned to the United States from France just as the Vietnam War geared up, and whatever was unspeakable in her private life became more so in the public realm. The angrier she got, the more tenuous and vaporous grew her images. She began working on paper, drawing death machines, people entombed in fallout shelters, and countless variations on a mushroom cloud. A few of these drawings are at Willard, and they are as delicate (and as lethal) as irradiated tissue.

As time went on, Spero's subjects progressed from nuclear holocaust to the torture of women prisoners, and she began to use words and texts borrowed from the French writer Antonin Artaud. This show, however, ends with Spero's more recent monoprints, which are both more mythic and less overwhelming. She has set her woman protagonists in motion—no longer victims, they use body language now to parallel a certain thorniness in the way she has drawn them. Even so, nothing about Spero's work is easy. She's a bit brittle, she's not flashy, and she doesn't care if she's unsettling. But her taste is genuine, and these days that's a commodity that should be highly valued. (29 East 72nd Street; through November 17.)

THOSE ARE STRANGE PAINTINGS BY **Philip Guston** at David McKee Gallery. Done in 1977 and 1978, after his wife, Musa, suffered a stroke, they seemed to me at first lifeless and uncharacteristically empty. And indeed these paintings weren't seen in the major Guston show at the Whitney, in 1981, just after his death. Somebody else must have thought them as strange as I did.

On my second visit, I had second thoughts. Spare and grim these works may be—in one, Musa's scalp is laid bare and a steel plate is held to the skull with metal stitches—but, as always, Guston knew exactly what he meant to do. There is a horrible, crushing force at work here. Arms pull at what appear to be garbage-can lids, in a gloomy tug-of-war that threatens to unhinge this frail, abstract tensioning system. Some arms are severed and therefore useless. In one case, an enormous hammer squashes a tiny nail, while the arm that holds it is thin as a reed. These are exceedingly dark musings—a protest against Musa's body, which wasn't working right; against gravity, which threatened to pull both of them into the grave; against death, which came too close. If modern art has any paintings more terrifyingly mortal, I can't think of them. (41 East 57th Street; through November 5.) ■

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Books/Andrew Holleran, Terry Southern

PEARLS AND SWINE

"...Colette's pagan, lyrical stories evoke a lost paradise; Hunter Thompson finds fear, drugs, and dog murderers in Hawaii..."

The Collected Stories of Colette, *edited by Robert Phelps. Farrar, Straus and Giroux; 605 pages; $19.95.*

THE MORE THAN 50 BOOKS COLETTE PROduced before her death, in 1954—when the church refused to bury her and France gave her a state funeral—include not only novels but journalism, memoir, short fiction, and works that were a unique blend of all three. One hundred of these have now been gathered by Robert Phelps into a single volume. *The Collected Stories of Colette* contains everything from a full novella, "Bella-Vista," to monologues by her masseuse and corset-maker, and is divided by the editor into "Early Stories," "Backstage at the Music Hall," "Varieties of Human Nature," and "Love." The first contains early versions of the novel *Chéri;* the second, portraits of the people, places, and animals Colette became acquainted with when she toured the provinces in a music-hall revue for six years. In the third are anecdotes and stories illustrating bizarre aspects of human behavior, and in the fourth, stories and novellas on lovers of all sorts.

The titles of her best-known novels—*Gigi, Chéri*—perhaps give those who've never read Colette the impression of a cultural cliché midway between Cocteau and Chanel: a woman in pearls who wrote in bed, beside her cat, about affairs between mature women and young men. Strictly speaking, this is correct—of one Colette, that is. But the richness of this collection reveals there is much more to her than that.

Colette: *A seamstress's eye, a style of disciplined charm.*

Colette's famous credo was "Look for a long time at what pleases you and longer still at what pains you." She examines here a great variety of subjects: everything from a pearl stringer in a garret to a murderer of parakeets, a dog trainer, an abortionist, a woman trying out a new hairstyle, a sick child longing for death, a man who has just lost a lover and a man who has just acquired one (the two are equally miserable), a new bride, and a housewife who attempts suicide. These subjects are almost secondary, however, never as interesting (as Phelps says in his introduction) as Colette herself—tough, pagan, comic, lyrical—absorbed less by Valentine's troubles with her current lover than by the sight of a wasp burrowing into a tart as Colette listens. Profoundly evocative ("It is raining, one of those mild spring showers that induce drowsiness and reduce one's calves to mush") and smart ("But you know how dangerous the habit of making love is; it is exactly like being addicted to smoking or taking drugs"), her style in these stories is as disciplined as the charm of a woman who knows one tiny mistake can alienate a lover. It is the style, most surprisingly, of a writer so enthralled by nature that only Turgenev in *A Sportsman's Sketches* matches her for exact, superb descriptions of fields, woods, weather, animals; of a Parisienne who—while a master of sexual psychology and all its attendant emotions: jealousy, grief, rivalry, obsession—never ceased longing for her youth in a village in Burgundy.

The nostalgia for paradise is, in adult life, most movingly echoed, in several of these stories, by a theme that belongs utterly to her: the love of someone in his/her forties (or sixties, in "In the Flower of Age") for a beautiful youth. This is never in the least sentimental; it always contains that singular moment when the bond of love snaps—when Chéri looks at Léa and sees "the skin of an old hen" beneath the pearls.

The entire collection is in fact a cornucopia of the specific moment, the perfect physical detail, the precise words: dinner in a country inn where children's "wet hair smelled of ponds and wild peppermint." Length has nothing to do with the most successful pieces. "The Hand" (three pages of a new bride merely staring at her sleeping husband with successive waves of awe, love, horror, revulsion) is as admirable as any of the novellas.

Throughout this book various characters lament that young Frenchwomen are no longer taught to sew, and one feels that Colette admired—and possessed—the calm, steady eye of the bourgeois seamstress. She left no Proustian cathedral. Her sensibility was triumphantly terrestrial; her gift was for the minute. The book falters when a subject seems too slight to bear her noble language, but mostly this collection is a prolonged pleasure to read. We watch her life and writing span a great many changes in style (odd, the Queen Alexandra hairdo resembles New Wave), and as the collection proceeds, it gets better and better, till, after such stories as "The Photographer's Wife" and "The Kepi," one virtually smacks one's lips. This should not surprise anyone who, having read *Chéri* and wishing to remain in its glowing world, goes into

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Andrew Holleran is the author of the novels Dancer From the Dance *and* Nights in Aruba. *Terry Southern is the author of the novels* Candy *and* The Magic Christian *and co-author of the screenplays of* Dr. Strangelove *and* The Loved One.

Photograph: The Bettmann Archive.

the kitchen to make coffee the way he insists it be served. **—A.H.**

The Curse of Lono, *by Hunter S. Thompson; illustrated by Ralph Steadman. Bantam; 160 pages; $9.95 (paper).*

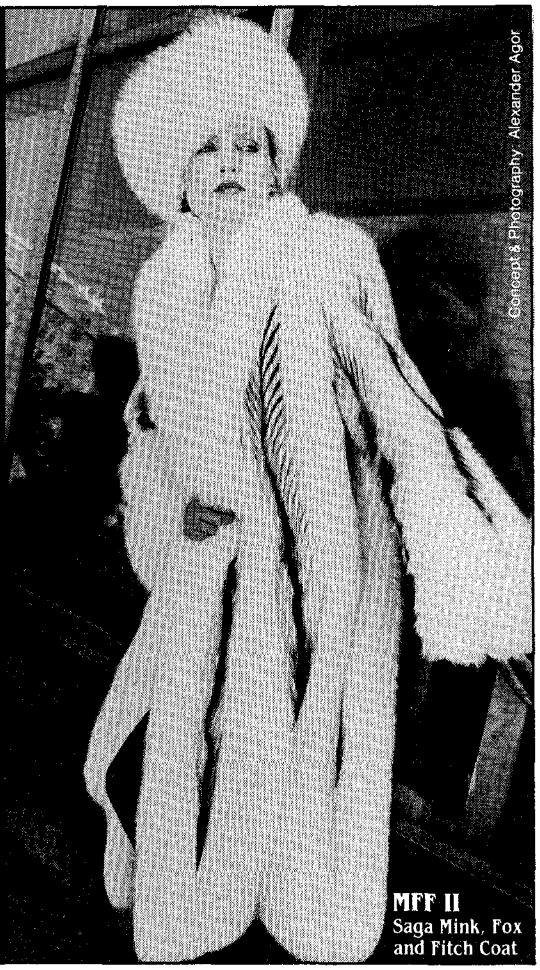
WITH *The Curse of Lono,* DR. HUNTER S. Thompson (if, indeed, he *is* a doctor) has given us yet another taste of his unique journalese, and certainly one of his most perceptive to date.

Dr. Thompson was commissioned by the prestigious medical and fitness journal *Running* to cover the notorious Honolulu Marathon—26 tortuous miles, over forbidding sunbaked dunes, up jagged coral cliffs, and finally across damnable wastelands, where only the hated rock scorpion survives.

Having accepted the assignment, Thompson then persuades the artist Ralph Steadman to fly out from his country home in Wales to illustrate the piece. Steadman, under the reasonable (though grotesquely mistaken) impression that the trip might also serve as a pleasant family holiday, brings along his wife and young daughter—as does Thompson his "fiancée"—and thus begins one of the most exotically nightmarish adventures since *The Narrative of A. Gordon Pym.*

Thompson's first notion of getting a handle on the coverage is to attempt entering the race himself—and not merely to enter but to confound the field by running the first three miles as a *sprint,* rather than in the time-honored manner of pacing oneself for the long haul and the strong finish. "We will come out of the blocks," he counsels Steadman, "like human torpedoes . . . to race like whorehounds. . . . I figure we can crank ourselves up to a level of frenzy that will clock about 9:55 at the three-mile checkpoint." This tactic cannot be utilized, because the early-start positions are always given to the better-known participants, so the unseeded Thompson elects to go the in-depth-research route, through heavy sense derangement via *drogues variées.*

At the Honolulu Airport, the party is met by Thompson's friend Gene Skinner, a former C.I.A. agent and opium smuggler. While driving them to the hotel, Skinner demonstrates his curious predilection for leaning out the car window and swinging a beer bottle at stray dogs—or, by the doctor's own account: Skinner "swung the bottle like a polo mallet. I heard a muffled smack, then a hideous yelping screech as the beast went tumbling across the highway and under the wheels of the pineapple truck, which crushed it." Once the Steadmans settle in at the hotel, their family holiday is soon marred by a spot of unpleasantness—or, in the author's words: Ralph "had waded out from the beach for a bit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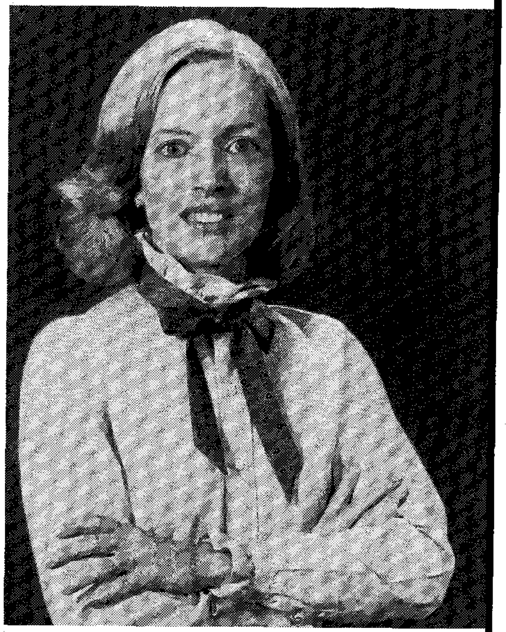

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of the fine snorkeling that Wilbur had told us about—but before he could even get his head in the water a wave lifted him up and slammed him savagely into a coral head, ripping a hole in his back and crushing a disc in his spine. Skinner tried to cheer him up with a few local horror stories, but Ralph would have none of it. His mood was ugly, and it became even uglier when Skinner demanded cocaine."

A conservative Welshman, and normally of strict abstinence, Steadman becomes so discomforted that he begins drinking heavily—so heavily that his wife now weeps uncontrollably whenever he demands more booze. Thompson decides to treat the case himself, and packs the wound with a pulverized aloe plant. He then administers valerian root in fairly large dosages—indeed, perhaps *too* large: "I stared at him. His teeth were jutting out of his mouth and his eyes were red slits in his face. The valerian root would be wearing off soon, but maybe not soon enough. In the meantime, he might die without some kind of stimulant. I offered him the Glenfiddich bottle, which he eagerly grasped with both hands, whimpering softly."

But his piteous state is a mere harbinger of the outrage that fate has in store for the Steadmans. Indeed, an apt subtitle to the book could well be "The Dismantling of Ralph Steadman." In any case, the race itself comes off without incident—or at least without *known* incident, since Steadman is out of it completely due to pain and fantastic medication, while Thompson's own percipience is so buffered by various concoctions of derangement that he is able to summarize, after only a few excursions from the bar: "The concept of victory through defeat has already taken root, and a lot of people say it makes sense. The Honolulu Marathon was a showcase example of the New Ethic."

The day after the race, Thompson shepherds his party to the *tranquille* side of the big island, where, presumably, they will loll about in sun and surf while leisurely writing and illustrating the work in hand. But this is not to be—indeed, again *au contraire!* "Our lives were about to become a living hell. Our Christmas would be a nightmare. Fear and loneliness would govern our lives, which would wander out of control. And we would all feel sicker and sicker every day. There would be no relief, no laughter; only craziness, despair and confusion."

I would not dream of revealing the further, and more grisly, details of this island saga. Suffice it to say that the "Thompson party" is totally ravaged by ever increasing illness, hallucination, squalor, and stress-out—as is the reader, natch, by a gently unrelenting mirth and the frequent hearty guffaw. **—T.S.**

Dance/Tobi Tobias

BAD NEWS

> "...The Joffrey dancers look best in the mediocre-to-dreadful works that are so much a part of their radiant energy..."

WHAT'S A GIRL TO DO AFTER SEEING THE **Joffrey Ballet** in William Forsythe's *Love Songs*? Go home and beat up on the man in her life, apparently. If this ballet—one of the new acquisitions shown early in the company's month-long season at the City Center—isn't an incitement to violence in one's intimate relationships, it is at the very least a nasty piece of goods.

Two handsome men in street clothes watch impassively as a pretty blonde (Lauren Rouse) performs a vicious, desperate solo—spine lashing, legs slicing the air. She's wearing a black slip slit high up the front, sheer black tights, and black pointe shoes. She seems to be a woman at the end of a disastrous affair, at the end of her tether. A second soloist, Leslie Carothers, is even more glamorous in her anguish and fury; with her upswept hair and tawdry clothes she looks like a forties film star playing the all too desirable bad girl. A third woman, the fragile Charlene Gehm, appears with the guy who wronged her (James Canfield), and a tough fellow he is, yanking her around by the pale hair that spills over her shoulders, dragging her prone along the floor; but by God, she seems to ask for it–she won't leave him alone.

And so it goes, through Jodie Gates, a provocative little minx, and Beatriz Rodriguez, a sultry señorita. The men savage them and the women drive them to it, and passersby, or quite possibly their best friends, watch the show without a glimmer of feeling. One can be so enraged by the sleek, cheap misogyny of this piece as to neglect to complain that there isn't a single interesting step in it. A program note crediting Aretha Franklin and Dionne Warwick with the background vocals misprinted the latter singer's name as "Warkick." Nothing like the power of suggestion, is there?

I hasten to say that the dancers in this piece were stunning. The Joffrey is a cornucopia of talent. In the course of a season it may change casts several times in a single work without sacrificing anything in quality of performance. And one comes to recognize not just a few stars but more than a score of dancers as distinct, engaging personalities. Peculiarly, though, the Joffrey dancers tend to look best in the mediocre-to-dreadful works that constitute a third of their repertory, and are often least effective in the best choreography the company possesses.

One reason for this is that a work acquired because its worth has been proven elsewhere inevitably loses something when transferred from its original interpreters. When the work is passed from modern dancers to classical dancers, the problem redoubles. Who could expect Paul Taylor's *Cloven Kingdom* to look like the real thing, set on bodies bred to a fastidious regard for precision and elegance? Only the sinewy style Taylor has evolved with his own dancers could put the proper emphasis on the Spinoza dictum he takes as his epigraph: "Man is a social *animal*." Only the Taylor troupe could show you that ballroom dancing is just a misstep away from fornication, and make the observation seem not lewd but witty.

The Joffrey's production of the piece is respectable, but it looks like a conscientious translation. The women don't dig into the movement enough, or relish it; they need more brawn in their use of the arms and torso. The central quartet for four simian males is well done by a wonderfully assorted crew—Eric Dirk, Tom Mossbrucker, Kevin O'Day, and Luis Perez—but it never quite captures the sardonic view of man's essential depravity that is central to Taylor's imagination.

Frederick Ashton's *Five Brahms Waltzes in the Manner of Isadora Duncan,* a study made for the voluptuous dramatic ballerina Lynn Seymour, suffered an even more disappointing fate. Seymour herself chose the Joffrey newcomer Jodie Gates and taught the dance to her, and, from her full figure and her vivid portrayal in *Love Songs,* Gates seemed likely to evoke the heroic, impassioned founder of modern dance. But Gates's fleshiness, though appealing, lent her no emotional weight, where in Seymour the quality spelled ripeness, even majesty. And for those who recall the subliminal tragic tone with which Seymour gave depth to the most rapturous movements, Gates, who is admittedly still very young, looked like a spirited adolescent playing at womanhood.

What dancers like best, they themselves say, is to have a choreographer make a work on them. Not just because it will fit like a piece of custom tailoring, bringing glory to both maker and wearer, but because the process gives the interpretive artist a chance to participate in what he thinks of as the creative end of things. The result of the collaboration is visible onstage in the form of heightened vitality. This is why the ballets of the Joffrey's resident choreographer, Gerald Arpino—lightweight and vulgar though they may be—are so much a part of the company's reputation for radiant energy. Racing and whirling through the mindless traffic of his *Suite Saint-Saëns,* for instance, or swimming through the gelatinous adagios of *Round of Angels,* these ravishing creatures seem so charged with purpose that their enthusiasm is infectious.

Pseudo Mr. B.: *The Joffrey's Miller.*

However, no effort on their part could salvage Arpino's new *Quarter-tones for Mr. B.,* an homage that could be taken as an insult if its awfulness weren't so ingenuous. One can imagine Balanchine looking down from heaven on this display and whispering to Petipa, "He can't help it, you know, dear." Anyone could have made this ballet; here's how: You

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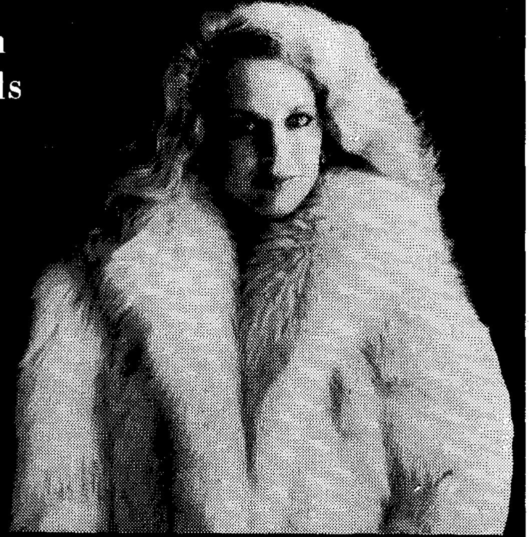

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FOR A LONG TIME **Trisha Brown,** WHOSE company recently appeared in the Brooklyn Academy of Music's "Next Wave" series, reminded me of the pioneering women of American modern dance. Not just in her distinctive looks—the craggy, noble profile; the rangy, fluid body—but also in her single-minded honesty. She was making her own brand of dance, out of laconic, pedestrian gestures and tasks and offbeat environmental responses: walking on walls, signaling across rooftops. If this no-frills stuff, leavened only by the choreographer's astringent wit, looked peculiar to devotees of *Swan Lake,* they could turn their backs on it or stick around until they caught on to it. There was no way Brown was going to be diverted from her course.

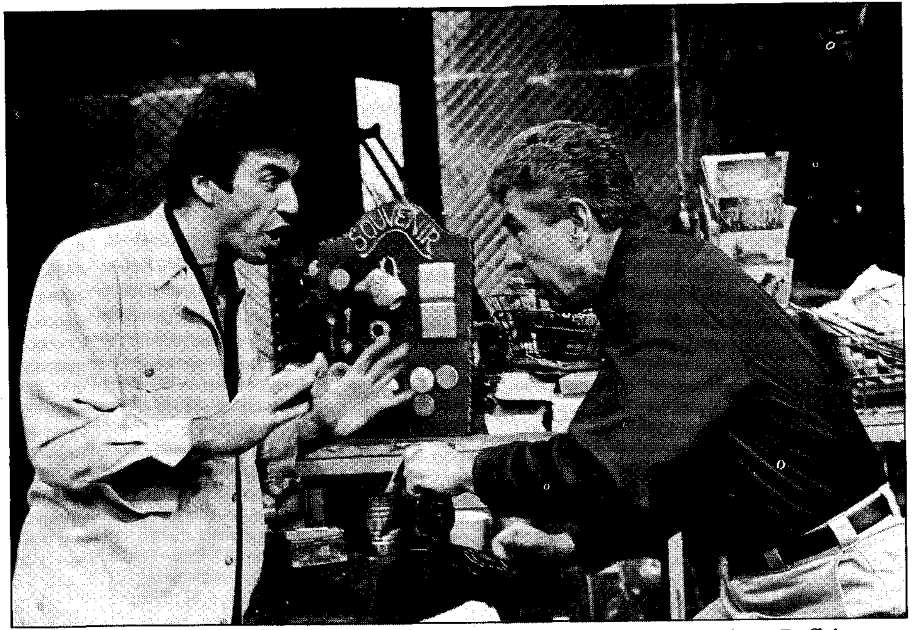
Some of this refreshing plain-Jane movement was on view in the Brooklyn program: Brown's charming, deadpan soliloquy, in which she juggles two spoken stories and several movement sequences, and a panoply of variations, performed by her six-member group, of the simple concept "line up." But just as the artists' colony of SoHo has turned into Boutiquetown, Brown, like many of her postmodern colleagues, has gone gaudy of late. She's gussied up her work—originally performed in silence by dancers in workaday outfits—through collaborations with celebrated contemporary musicians and visual artists.

In her new piece, *Set and Reset,* Laurie Anderson's driving "Long Time No See" and Robert Rauschenberg's flickering photographic projections and translucent "newsprint" pajamas relegate the movement to a poor third place. What you could grasp of it through the showy distractions suggested continual change, a landscape in which everything was in flux. The loose-limbed, seemingly casual motion had an eerie, fleeting beauty at first; gradually, through inconspicuous changes, it took on an air of menace, even violence. Unaccompanied and in mufti, it might have proved monotonous—looking at a long stretch of Brown's choreography can be as soporific as watching a tank of fish—but the enhancements seemed to me just a fashion-conscious ploy. ■

Theater/John Simon

BASE COIN

"...*American Buffalo*—same good actors, same vulgar exercise. *Up From Paradise*—an unfunny Arthur Miller retread..."



Psychopathic and shady: *Pacino and Johnston in Mamet's* American Buffalo.

WHILE THE EUROPEAN WISENT IS PRACtically extinct, its American cousin, the bison, has merely been decimated. But David Mamet's **American Buffalo** is proliferating on the New York and nearby stages, with hardly a season going by without a production of it. This is as bad ecology as it is dramaturgy. Now a mounting of the play that began at New Haven's Long Wharf and was transferred to Off Broadway has made it to Broadway, with Al Pacino again playing the psychopathic Teach, J. J. Johnston re-creating the shady junk-shop owner, Donny, and James Hayden resuming the role of Bobby, a youth equivocally involved with Donny, and beginning to emulate his two elders in petty to medium-sized crime.

The play concerns their proposed breaking into the apartment of a rich numismatist who got a bargain on an Indian Head—or American Buffalo—nickel in Donny's shop and whom the three less than apt and internecinely quarreling scoundrels plan to relieve of his coin collection. Although there is much foul-mouthed and abrasive talk among the trio and a good deal of mildly disgusting palaver about some offstage women, as well as a bit of ugly physical violence, nothing much happens, least of all the ineptly conceived robbery. The points of the play, such as they are, are (1) that these petty crooks consider themselves businessmen, which allegedly makes *American Buffalo* a searing satire on American capitalism, and (2) that the language is the presumably accurately overheard talk of obtuse and debased human beings, at least one of whom, Teach, fancies himself quite a thinker and talker, which, for all I know, makes the play also a searing satire on American culture. Since, in two previous notices, I have already broken the news that it is no such thing, only a very sporadically amusing and quite consistently scabrous and pointless exercise in sordidness, vulgarity, and abjection, I see no need to repeat myself, especially since I lack Mamet's talent for stretching the minuscule to mammoth dimensions. Actually, the play is fairly short, but a ponderous young elephant can lean on you almost as heavily as its superannuated grandsire.

The acting, however, is very good. Though Pacino still does two or three times more than necessary (if only he had studied with Mies van der Rohe instead of Strasberg!), he is now less dedicated to groping his crotch and exudes a well-blended aroma of psychosis, pretentiousness, and rank stupidity. J.J. Johnston is a solid and neatly understated Donny, though perhaps lacking in an extra suggestion of perversity. James Hayden is wonderful as Bobby, his servility bleeding into arrogance, his benightedness slowly but perceptibly blossoming into corruption.

Bill Walker's costumes and Ronald Wallace's lighting get their jobs done, but Marjorie Bradley Kellogg's adequate set falls short of the inspired accumulation of bric-a-brac Santo Loquasto lavished on the original Broadway production. That one kept your eyes happily occupied with imaginative visual junk while your ears were being inundated with a less stimulating aural sort. Arvin Brown has directed passably, but this is his third time round, and we know that practice makes passable.

SPEAKING OF RETREADS, ARTHUR MILler, who cannot let his sleeping dogs lie, has rehashed his play of a dozen years ago, *The Creation of the World and Other Business*, as a musical, **Up From Paradise**, with profuse music by Stanley Silverman, who had provided incidental music for the first version. Although there are many changes in the dialogue, there is no more wit or desirability or point to the revision than to the original, proving that some kind of business (or creation) remains permanently unfinished and had best not been begun. For if there is anything drearier than an Arthur Miller drama, it is an Arthur Miller comedy: A man with no particular dramatic gifts may stumble onto one good subject (the mystique of salesmanship in America), but a man with no real sense of humor will not hit upon a sufficiency of jokes. Unhappily for Miller, several genuine wits before him retold the story of Genesis in far more imaginatively ironic or caustic terms, and there is little left to add for someone who has Adam say of Eve, "O Lord, she is perfection," to which God replies, "I don't know how I do it!"

In a similarly antic vein, God tells Lucifer, "Go to hell!"; three archangels assure God that man, in due time, will praise him for chlorophyll and discovering the pancreas; and Adam, palpating Eve's pregnancy, declares, "It's probably something you ate." And what rib-tickling comic business: God perfunctorily approves the spinach Cain brings as his

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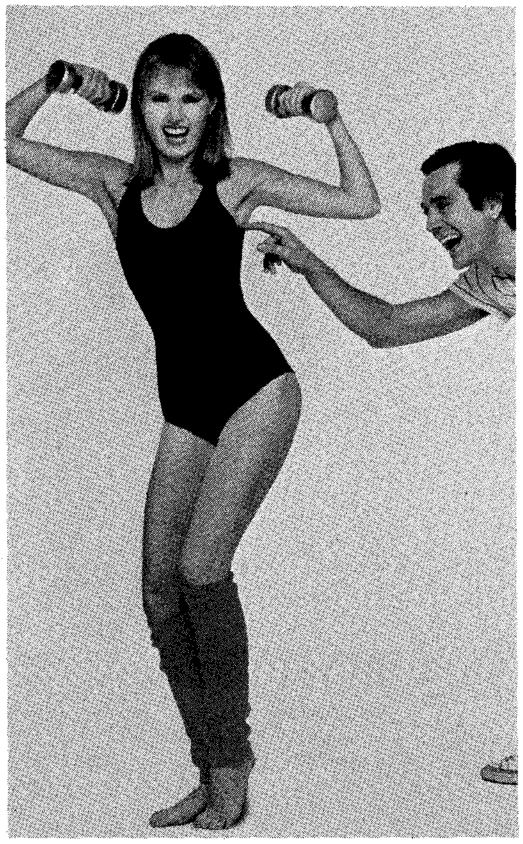

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offering, but finger-lickingly wolfs down and extols Abel's lamb chops, proving either that God frowns upon vegetarians or that, had the world been created by Popeye, there would have been no fratricide or war.

As for Miller the lyricist, he manages to go Miller the humorist one worse, what with such lyrics as "Take my hand, I'm lonely,/ Never been so godawful lonely./ Me, too. Hold me," from Adam and Eve's love duet. Most prodigious, however, is a lyric that consists in its entirety of "In the center of your mind, keep the Lord," repeated somewhere between 22 and 25 times. Having expected the Lord after singing it six times to rest on the seventh, I was so surprised by his going on that I temporarily stopped counting. Later on, by the way, this great line was reprised several times. As for the music, Stanley Silverman is a pasticheur, not a composer. Hence there are parodies of everything from baroque polyphony to Tin Pan Alley, from gospel to Kurt Weill, from Hebrew chants to bluesy improvisations on a hotel-lounge piano. Everything short of a personal style.

The modest-looking production is directed with modest skill by Ran Avni. The orchestra's playing, as well as the cast's acting and singing, work pleasantly enough, although Alice Playten's comic talents are wasted on a stereotypical Jewish-mother Eve, and Len Cariou manages to make God less appealing than Milton did. With, of course, help from the author: The God of Miller grinds slowly, yet not exceeding fine.

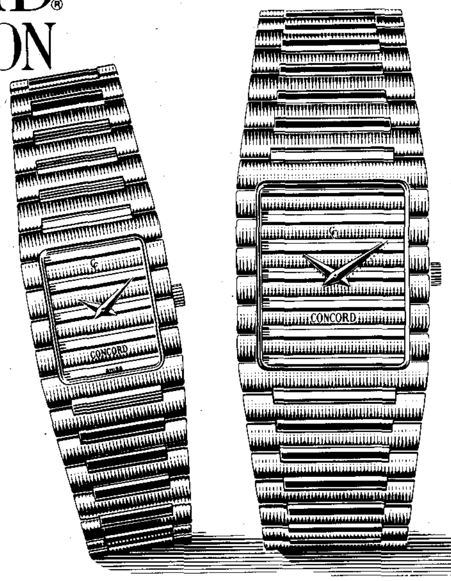
KENNETH PRESSMAN'S **Sand Dancing** may even surpass *Up From Paradise* in sheer humor. It is about three friends who return years later for a late-summer weekend to a small Chesapeake Bay island where they used to vacation as boys. Jeremy (pronounced "Germy") has become a small-time homosexual actor with dreams of Broadway who picks up a non-English-speaking German muscle man who improbably has chosen this island to build his body on; when Germy first woos him with the offer "A frankfurter?" the reply is, "*Nein,* Düsseldorf." Kyle, a fishmonger and less than happy husband and father, spends most of his time drafting petitions to save the island from erosion (symbol!), and refuses to face the passage of time. John is a doctor who (likely story!) checks out Miranda, a patient at his hospital, for the long island weekend when he hopes to cure her encephalitis lethargica (sleeping sickness) with the proper dosage of the drug L-Dopa, while also making haphazard love to his girlfriend, Carol, who, however, is jealous of Miranda and so annoyed with John's lack of emotional commitment that she threatens to accept a grant to study furniture in Europe.

Exclaims John: "You'd choose Art Nouveau over me?" So we have an island and a Miranda, and in Kyle a sort of Caliban, but it's beer not tea that's being guzzled, and you cannot have a *Tempest* in a beer can.

The sick woman's treatment makes no sense either dramatically or medically. Miranda, it seems, was a hippie in Europe in the late sixties, and from overdosing on drugs somehow contracted encephalitis, going into a sleep and catatonia from which she is only just beginning to emerge. But L-Dopa was developed circa 1960, and would surely have been administered to Miranda right away. Pressman, however, likes the idea of the sleeping innocent awakening to the unbrave new world of the eighties where her sixties sensibility makes no sense. But, then, nothing much else here does either; this shopworn, attitudinizing, consistently incredible play contains only one good line, Kyle's explanation of why he hit his pretty wife, Pam: "She didn't look pretty to me. For a split second, she wasn't a bit pretty." That has the chilling ring of pathetic truth about it. Much more characteristic, however, is this line of Germy's: "Our words are—what?—half accurate at best?" Pressman should only be so lucky!

The acting, by a cast capable of doing better, does not manage to relieve the bottomless tedium, though Kristin Griffith looks very nice topless. Paul Wonsek's décor and lighting, like Jeanne Button's costumes, are fine. Robert Moss has directed rather routinely, but he did let pass one bit of dialogue that had several of us in stitches—the story of one Mick, who had a sick habit of tossing things about. Says Miranda: "I was afraid I'd pick up Mick's flick tic." What a headline writer for *Variety* was lost here to catatonia!

YOUNG ROGER LAX HAS WRITTEN BOOK, music, and lyrics for an intimate musical, **Weekend.** No island, but two New York apartments in summer facing each other across a street no wider than a Neapolitan back alley. In one lives Timmy, abandoned by his offstage girl; in the other Sally, who has broken off with her offstage beau. It takes this pair three long days to discover each other, and us two long hours to watch their fumblings, the whole thing getting us no farther than boy meets girl. The book is execrable—there is even a dismal pair of narrators, male and female, to comment on the action in song and dance—but a few lyrics do please, and the music, though all cut from the same cloth, shows promise; one song, "I Have Me," is actually good. Everything else about the production is at best unremarkable except for the Sally of Carole-Anne Scott: a talented actress, accomplished singer, and incontestable charmer. ■



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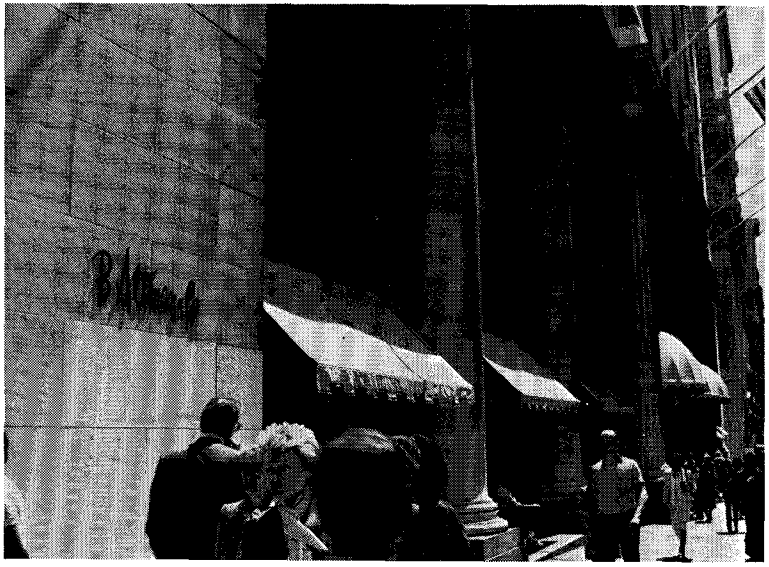

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SEAN IS BACK AND THE SHARK HAS GOT HIM

"...The new Bond film has Connery rolling on the floor and wrestling sharks. He looks foolish, and you feel sorry for him..."

IN **Never Say Never Again,** SEAN CONNERY returns to the role of James Bond looking elegantly creased. Lines have crept into his face, and he's been outfitted with a toupee of thinning gray hair—a distinguished-gentleman's toupee. Alas, the new rug doesn't work. Connery is a wonderful actor, but I never realized before how important his full, dark hair was to the whole look of Bond. The Vitalis hair matched his dark, bushy brows and perpetual dinner suit; it gave him a touch of slickness that was right for the character. But in the past dozen years, having triumphed in such roles as Danny in *The Man Who Would Be King,* Connery has gone beyond the cartoon stud-action hero he played six times between 1962 and 1971; the way he now looks and acts no longer fits the lines Bond has to say.

As Cary Grant got older, he was given parts that depended on elegance and finesse; Connery has a few scenes in which he can show a little class, but most of the time he's rolling on the floor or wrestling sharks. Am I projecting my own boredom and unease onto others, or did I sense some discomfort in the audience? It's really a bit depressing to see Sean Connery taking a thug out of action by throwing a vial of urine in his face or spreading his legs at the command of a glinty-eyed bitch who wants to shoot him in the groin.

Roger Moore, the principal substitute Bond, never had much authority to begin with, so his getting older doesn't matter to us in the same way. (Butterballs don't age; they just curdle.) Lorenzo Semple Jr., who wrote the movie, and Irvin Kershner, who directed it, don't seem aware of the affection, even awe, that we feel toward Connery (something Richard Lester obviously was aware of when he made the elegiac *Robin and Marian* more than seven years ago). At the beginning of *Never Say Never Again,* as if to explain Connery's absence, there's some feeble banter about his getting out of shape while "teaching" and hence needing to go to a clinic (where, of course, he begins tumbling the therapists). But then it's bring on the sharks. Connery seems more courtly with women than before—the suave menace is gone—which only makes one long to see him in sophisticated comedy. But in every other way, he's as indomitable as ever. The filmmakers don't suggest any special vulnerability in this older Bond or the beginnings of sexual rivalry with younger men. Perhaps Semple and Kershner were afraid of sentimentalizing or softening him, or of doing something obvious. But by not taking any interesting notice of Connery's age or special quality they let him look foolish. When Sean Connery makes Bond's usual dirty puns, you feel a bit sorry for him.

Change partners: *Kim Basinger and Sean Connery in* Never Say Never Again.

Photograph by Eva Sereny/Sygma.

Irvin Kershner, the director of *Loving, Up the Sandbox,* and *The Empire Strikes Back,* has had a miscellaneous, up-and-down career, but he's usually brought some special intelligence to whatever he was working on. After the success of *Empire,* Kershner presumably had the freedom to do what he wanted, so I'm surprised his Bond movie isn't shaped in a more personal way. Much of *Never Say Never Again* is clunky and second-rate. In the clinic, Connery's fight with a huge bruiser reprises every cliché in the book—fists smashing through doors, racks of bottles falling on the impervious head, etc. Playing "M" for the first time, the normally excellent Edward Fox is allowed to pound his desk and screech at Connery like a chimp demanding a banana. On the other hand, the Austrian actor Klaus Maria Brandauer (the star of *Mephisto*) definitely has some flair as the loony millionaire villain Largo. Brandauer presents the most active shoulders since Joan Crawford, loose, wandering palms, and a face like the cleft side of a peach. His Largo, a prancing, smirking scoundrel, provides the touch of absurdity that the movie needs. But his big encounter with Connery, which should be the climax of the film, is a dud. For what seems like ten minutes, the two of them duel on a video screen. *Ping! Pow! Zap!* Even video-addicted kids must be disgusted by so blatant an appeal to their tastes.

Most of *Never Say Never Again* is a little too straight. I miss the lusciously idiotic settings and innocently terrible acting of last summer's *Octopussy,* one of the most insolently ridiculous and amusing of all the Bond films. *Never Say Never Again* grinds on and on, and you see all the work—nothing is thrown away. But once the Bond films stop flaunting their absurdity, they're in danger of becoming little more than stupid, implausible, large-scale action films. Kershner hits the right tone only in spots. There's a wonderful tango at Monte Carlo in which Connery whirls Brandauer's girlfriend, Kim Basinger, around the floor while muttering information of life-and-death importance between turns. And the Nicaraguan-born ex-model Barbara Carrera, as the evil Fatima Blush, carries out her executions in a mysterious-lady getup—a veiled, glittery cocktail hat and red-lined black ruffles. This high-fashion siren killer has a voluptuously wide mouth and snapping black eyes; she's the Lady Death trash fantasy of a thousand pulp magazines made stunningly elegant. Having dispatched a victim on the floor above, she sweeps down a staircase, her happy smile accompanied by the hushed scraping of silk and the delirious *click-click-click* of heels on marble.

WHAT, I WONDER, WILL THE PEOPLE OF Johnstown, Pennsylvania, feel when they see **All the Right Moves**? The movie is about a high-school football star, Stef (Tom Cruise), who wants to win an athletic scholarship to a college somewhere—anywhere—so he can get away from home, avoid the blast furnaces, and become an engineer. Shot in Johnstown against the background of Bethlehem Steel's grimy mills, *All the Right Moves* could be set in any declining industrial city, and the message of the movie, pounded home over and over, is that kids must escape from such places or else their lives will be over. In case we don't get it, Michael Chapman, directing his first film after serving as cinematographer of *Jaws, Taxi Driver,* and other movies, stages every scene in rain or against leaden skies. When the football team practices, they play in the mud; on the night of the big game it begins raining in the last quarter, so the team is slipping and sliding in the muck again. With all this damp, it's a wonder that the raw film didn't mildew in the cans.

As if the sodden weather weren't enough, Chapman never shoots a handsome building, a pleasant vista, or even a bit of lawn. There's nothing to do in this city, no place for kids to hang out, no one to talk to, no adult authority figure to learn from except for the football coach, who also wants to get out. *All the Right Moves* has the dank depressingness of the kitchen-sink school of British cinema from twenty years ago (*Saturday Night and Sunday Morning, This Sporting Life*), only without the redeeming rage and poetry.

In this gray wilderness—the graveyard of the American Dream—the hard-pressed teenagers walk gingerly, terrified of making a mistake. The penalties for mistakes, it turns out, are enormous. One boy who's a bit of a screw-up is pulled out of class by the police, humiliated in front of everybody, and hauled off on a charge of armed robbery. So much for his life. Another boy, who has won a football scholarship to U.S.C., gets his girl pregnant and winds up going on a honeymoon to Pittsburgh instead. He's finished, too. In brief, under the guise of dealing with some of the harsher re-

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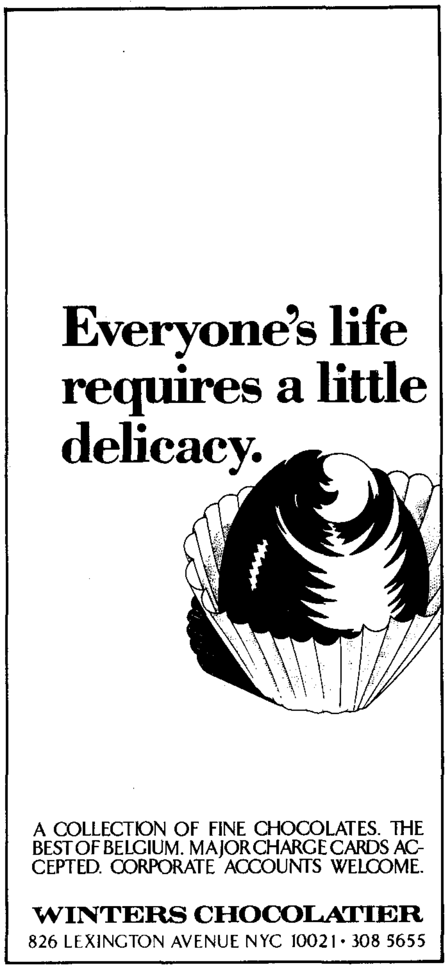
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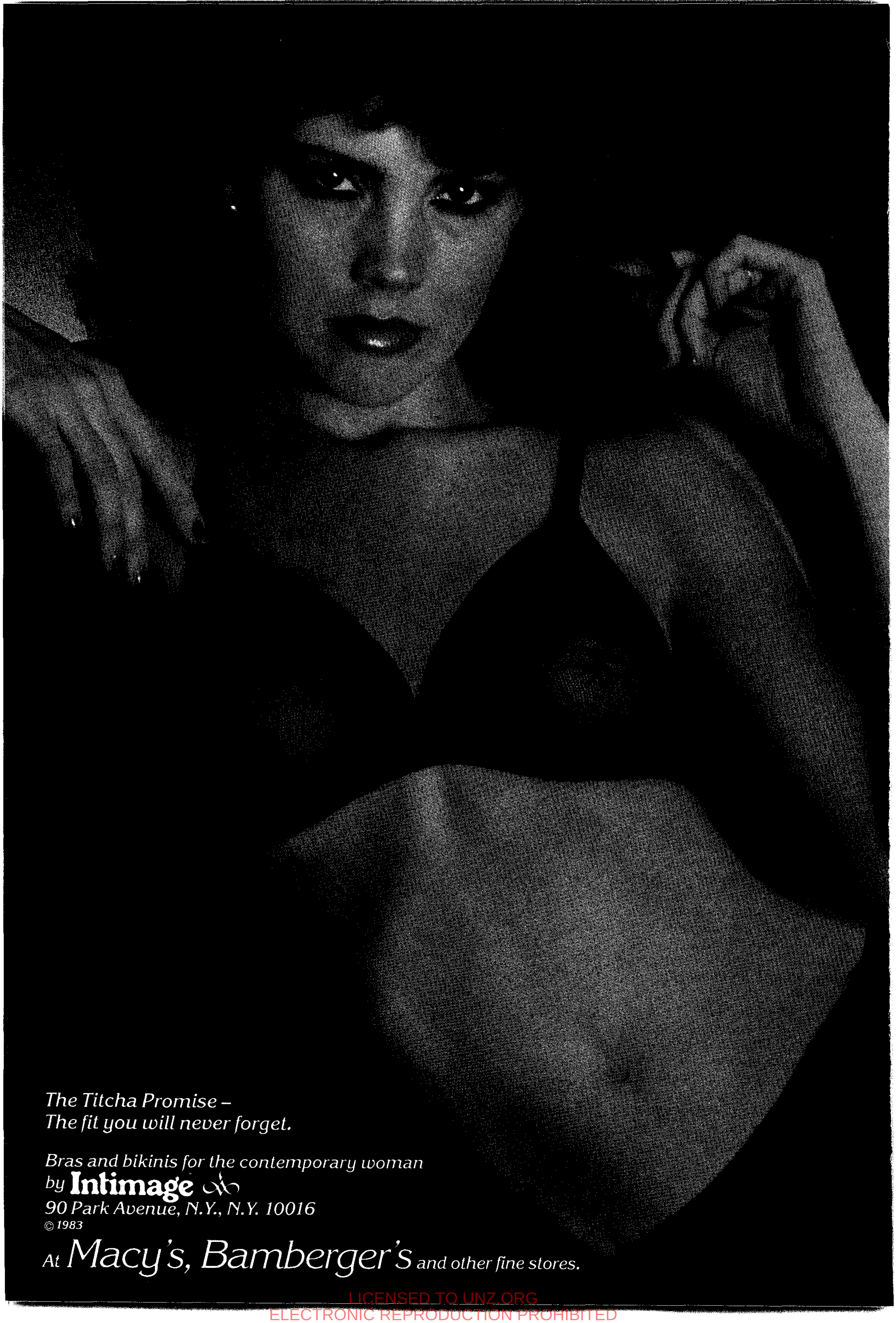

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alities of life in a period of high unemployment, Chapman and screenwriter Michael Kane have created a new myth: They've made getting into college not only the key to success but the key to life. Is it necessary to say that this notion represents not reality but panic—and perhaps a simple lack of curiosity and imagination? Even dying cities have their charm. The movie takes so narrowly careerist a view of existence that it appears to have been made by a vocational-guidance counselor.

Michael Chapman must think there's some special virtue in going back to basics. I admit that issues of work, family, and personal integrity have been slighted in our movies, but the view of all this is far too simple. Academic achievement doesn't seem to count in Mudville, so the football coach (Craig T. Nelson) becomes a man of great power. When Stef crosses him—criticizing him in public for a bad decision—the coach retaliates by throwing Stef off the team and blackballing him with college recruiters. Since the movie is presuming to give us the rain-in-the-face gritty reality, I'm forced to point out that Stef's predicament isn't very believable. Isn't there anyone else at the school—the principal, perhaps—who can come to his aid? In any case, Stef is such an exemplary young man, we know he will triumph in the end.

Tom Cruise is here playing a working-class version of his role in the summer hit *Risky Business*—the nice boy who just wants to go to college and make good. Reprimanded by his girlfriend for groping her a little too fervently in the car, he swallows his anger and frustration and apologizes. Cruise, who may be the cleanest young man to become a popular actor since the juveniles of the fifties, seems to enjoy the loyalty of teenage girls. Perhaps his politeness is integral to his appeal—he's an antidote to the snarling, self-involved Matt Dillon. Yet Cruise hasn't shown much personality; he keeps his voice down, and his eyes don't quite hold the camera.

In *All the Right Moves,* Cruise's ambitions are so wholesome, his behavior so pragmatic that you don't develop any interest in him as a person. The sanctification of a boy who's entirely geared for success, who doesn't have any other drives or interests, looks awfully smug in a democratic art form like the movies. *All the Right Moves* says that despite hard times the American Dream isn't really dead—you just have to be perfect to share in it. That may be very reassuring to some—though not to the moviegoers left behind in Johnstown or Syracuse. What's depressing is that the men who made the film don't seem to realize that perfection is the one thing that's unforgivable in a supposedly realistic movie hero. ■

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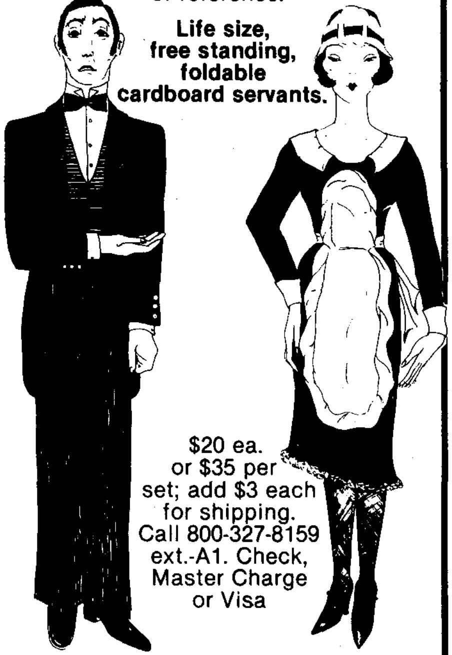

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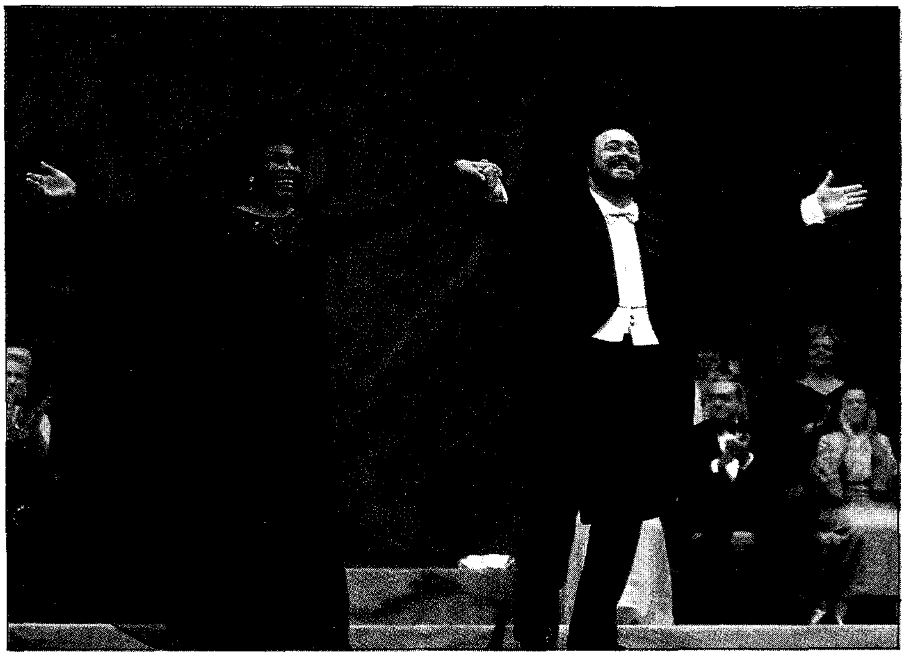
"...Some legitimate 'names,' a few human touches; still the Met's celebration was an overstuffed, depressing hodgepodge..."



Star quality: *Leontyne Price and Luciano Pavarotti at the Met marathon.*

VACATIONS, A PHILOSOPHER ONCE OBserved, are usually anticipated with excitement, experienced with discomfort, and recalled with nostalgia. Opera galas, too, he might have added, although I doubt that many eyes will mist over, years from now, at the memory of the **Metropolitan Opera**'s overstuffed and less than thrilling centennial bash. On and on it went, from two in the afternoon until after 1 A.M. (with a two-hour dinner break), as nearly 100 singers—a few good, many bad, most of them indifferent—were whisked on stage, sang for a bit, and quickly disappeared into the wings. If nothing else, the whole affair could be admired as an awesome demonstration of tactical logistics that marshaled performers smartly back and forth. But then, the Met has honed smooth, functional efficiency down to a fine art these days.

Explanations could be advanced for the chilly, impersonal atmosphere, possibly even for this quantity of low-grade singing. One unwitting villain might have been television, beaming the proceedings around the world and preserving the occasion for all time on videotape. Few singers would not feel self-conscious and intimidated, knowing that their every note and gesture will be scrutinized by generations to come. As far as I could tell, only three unexpected incidents gave this well-oiled mechanical affair a human touch. The first occurred when Kiri Te Kanawa lost her place toward the end of the Countess's aria from *The Marriage of Figaro*; even James Levine, on the podium, seemed momentarily rattled before he could get Te Kanawa back on the right track. The second surprise was Montserrat Caballé, who actually turned up and sang as scheduled. And finally, there was Birgit Nilsson's encore, an unaccompanied Swedish folk song offered in memory of her compatriot, Christine Nilsson (no relation), the soprano who sang Marguerite in the Met's opening-night performance of *Faust*, 100 years ago to the night.

That, for me, was the single most meaningful moment of the entire marathon, partly because Nilsson sang it so beautifully and partly because, after nine hours, something finally happened to suggest that the Met even had a past to celebrate. Oh yes, about two dozen former members of the company were invited to sit onstage for the last few minutes, but they looked exceedingly uncomfortable, and the gesture was skimpy. Much more could have been done to make this a real Metropolitan Opera event rather than the anonymous super-concert it turned out to be. Why not have planned at least a small portion of the program around some of the many important operas that received their world or American premiere at the Met? Hundreds of great singers from the past were closely associated with the old house, and a few could have been recalled through a tribute like Nilsson's, from a bit of informed commentary, a film clip, or possibly a recording. Imagine the moving effect of Caruso's voice resonating through the auditorium, even from a scratchy acoustic disc. Surely that would have made a more potent statement about the Met's heritage and continuing role as a vital cultural institution than listening to Lucine Amara and Bianca Berini fumble through a duet from *La Gioconda.* Not a hint of the company's incredibly rich history could be gathered from this tedious self-congratulatory celebration of the present.

Only internal politics or blind sentiment could account for many of the peculiar programming decisions and much of the dead wood that cluttered up the stage. For every legitimate name like Price, Domingo, Freni, Pavarotti, or Horne, there were three other singers whose presence was questionable to say the least: lesser artists who cover leading roles, younger members of the company still learning their craft, and respected veterans who have seen better days. All these singers are indispensable to the Met's day-to-day operations; it may even be expedient to reward them occasionally with a spot in the limelight, although a centenary gala at astronomical admission prices hardly seems like the right time or place. Nor was this perhaps the most appropriate moment to bury the hatchet and welcome back such strays as Robert Merrill, Anna Moffo, and Martina Arroyo.

For some perverse reason, most of the sourest lemons were bunched together midway in the evening concert. Surely someone on the musical staff must be aware of Carol Neblett's ravaged vocal condition, and yet we were treated to twenty excruciating minutes of her Senta from *The Flying Dutchman.* Next came Cornell MacNeil, far past the point of dealing comfortably with Gérard's

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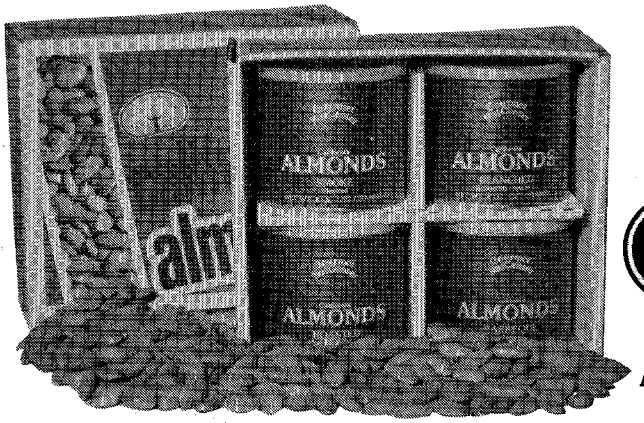

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aria from *Andrea Chénier.* Then Martina Arroyo, partnered by Mignon Dunn, wandered blandly through the Aida-Amneris duet. Even these trials paled next to Anna Moffo's strained efforts to produce a recognizably musical sound, the Amara-Berini fiasco, a quintet from Barber's *Vanessa* that threatened to degenerate into a shambles, and Grace Bumbry's ridiculous vocal posturing opposite the imperturbable Renato Bruson in a duet from *Nabucco.*

Every now and then there were isolated moments of truly distinguished singing—Alfredo Kraus, for example, offering an object lesson in bel canto technique during a scene from Gounod's *Roméo et Juliette.* The sheer quality and thrilling vibrancy of Eva Marton's huge voice made one long to hear more of her *Turandot.* Joan Sutherland's "Bel raggio" from Rossini's *Semiramide* was predictably spectacular, and even now, Birgit Nilsson can trumpet Isolde's Narrative and Curse in a way to remind us that no Wagnerian soprano has yet appeared to take her place. Then there was Leonard Bernstein, melodramatically wrestling Beethoven's *Leonore* Overture No. 3 to the ground—not a performance I would care to hear again, but at least it conveyed a sense of occasion. Very little else about this depressing hodgepodge of mediocrity and compromise managed to do that much.

I IMAGINE THAT THE **City Opera**'s PRODUCTION of *The Cunning Little Vixen* will win even more new friends on November 9's live telecast over PBS than it did last week in the State Theater. Janáček's moving hymn to the natural order of things and the mysterious cycle of life invites close scrutiny: At the City Opera the urge to jump on stage and join all the wonderful animals and humans that populate this touching fable becomes practically irresistible.

One of the company's treasures, this *Cunning Little Vixen* looks and sounds even better now than it did when new, over two years ago. Frank Corsaro was on hand to freshen his eloquent staging by turning every one of Vixen Sharp-ears's adventures into tiny dramas complete in themselves, while the Maurice Sendak sets magically re-create forest scenes where vital signs of life seem to be stirring under every tree and bush. Gianna Rolandi is now completely comfortable and disarmingly natural as the irrespressible foxy heroine, and Richard Cross has also deepened his portrayal of the forester, finding a human dimension to the role that seemed to elude him in the past. Some of the orchestral and choral work could have been more sharply in focus, but Scott Bergeson's conducting underscored the music's bittersweet lyricism, often with gorgeous results. ■

SALES & BARGAINS

BY LEONORE FLEISCHER

Men's Wear

NIB'S IS OFFERING FALL AND WINTER merchandise at prices 10–33 percent off retail: suits and sport coats by Aquascutum, Cardin Couture, Cricketeer, Donald Brooks, Geoffrey Beene, Ralph Lauren, and others, sizes 38–44S, 38–48R, and 40–48L, now 20–33 percent off; all-wool and cashmere-and-wool-blend overcoats, were $285 and $295, respectively, now $228 and $236; storm coats, suburban coats, pea jackets, and suede or leather jackets by Mighty Mac, Mirage, and Zero King, now 10–20 percent off; all-wool, Dacron-and-wool-blend, and corduroy slacks by Cardin, Jaymar-Ruby, Sansabelt, and others, were $39.50–$75, now $31.60–$60; all-weather raincoats with removable lining by London Fog and Misty Harbor, were $132–$225, now $106–$179; cotton, velour, or flannel sport shirts by Arrow, Cassini, and Damon, now 20 percent off; ties by Courcheval, Damon, Giorgio Sant'Angelo, now 20 percent off; sweaters, Shetland-wool crewneck and lamb's-wool or argyle V-necked, were $39.95–$55, now $31–$44; Stetson hats, were $41.95 and $49.95, now $33.60–$39.95; Izod warm-up suits, were $55, now $43.90; K-Swiss sneakers, now $41.90; Freeman or Johnson & Murphy shoes, were $47.50–$80, now $38–$64. Alterations are free. American Express (A.E.), MasterCard (M.C.), Visa (V.), checks accepted; exchanges possible. *Nib's Men's Shop, 72-28 Main St., Flushing (263-8088); Mon. and Wed. 9:30 a.m.–8 p.m. and Thurs.-Sat. till 5 p.m.; closed noon–12:45 p.m.; 11/2–14 only.*

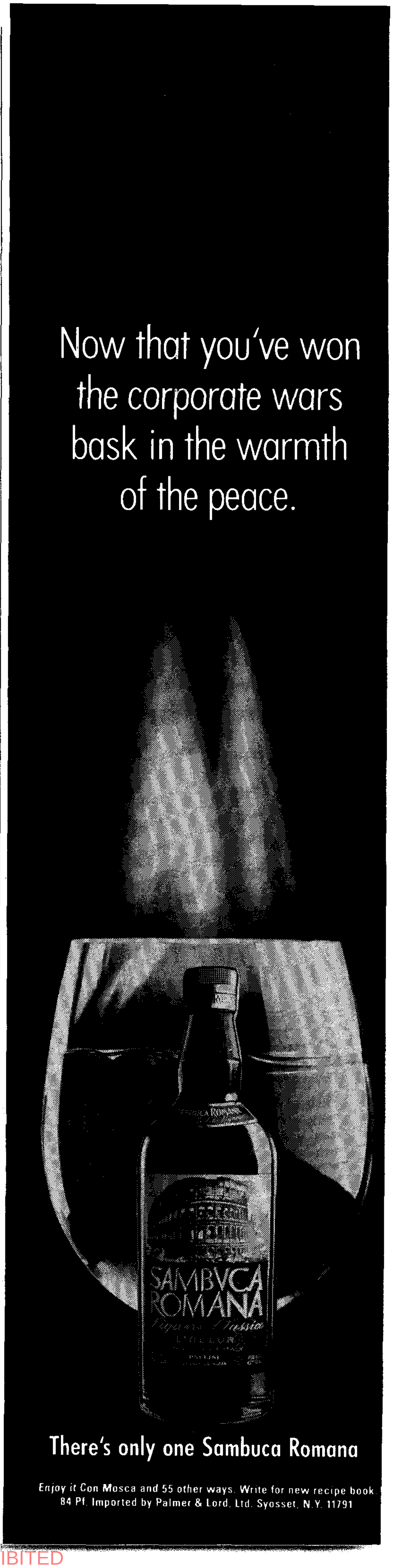
Table Toppings

THIS MADISON AVE. STORE IS JAM-packed with everything you need for your table, and all at discounted prices. A few examples of china and stoneware: Villeroy & Boch Naif and Petite Fleur, here 30 percent off; all Denby patterns, here 50 percent off; all Franciscan patterns, here 55 percent off (Desert Rose, list $52.50 a five-piece setting, here $23.60); Coalport Countryware, list $75 a five-piece setting, here $48.75; all Royal Worcester patterns, here 35–40 percent off (Evesham, list $78 a five-piece setting, here $46.80); all Bernadaud Limoges patterns, here 30–40 percent off (Artois, list $125 a five-piece setting, here $81.50); Thomas China Medallion White 40-piece sets for eight, list $200, here $119.95; all Wedgwood bone-china patterns, here 35 percent off; all Adams patterns, here 50 percent off; all Queensware patterns, here 45 percent off; all Block China patterns, here 30–40 percent off; all Spode patterns, here 30–40 percent off (Tradewinds, list $120 a five-piece setting, here $72). Also, crystal by Atlantis, Iitalla, Jensen, Mikasa, Sasaki, Svend, Wedgwood, and others, here up to 40 percent off; over 300 18/8 stainless-steel patterns, including ones by Dalia, Fraser, Georgian House, Gorham, Lauffer, and Wallace, here up to 60 percent off; Henckels 4-Star kitchen knives, here 30–50 percent off; Wusthof-Trident kitchen knives, here 40 percent off; sets of eight place mats, hand-printed in Madeira, list $25 a set, here $9.50; and more. A.E., Carte Blanche, Diners Club, M.C., V., checks accepted; exchanges possible. *Robin Importers, 510 Madison Ave., near 52nd St. (752-5605); Mon.–Fri. 9 a.m.–6 p.m. and Sat. 10 a.m.–5 p.m.; through 11/25.*

DO NOT PHONE. *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*

Major Appliances

A PRE-SEASON SALE BRINGS REDUCTIONS on already discounted prices of selected appliances and televisions here, for a limited time only. Zenith SZ1927 19-in. color TV's, cable-ready, with Space Command remote control and quartz-controlled electronic tuner, list $590, usually $460 here, now $399; Panasonic CT9023 19-in. color TV's, cable-ready, with electronic push-button tuning, list $499, usually $380 here, now $320; General Electric GSD600D under-the-counter dishwashers with pot-scrubber cycle, list $450, usually $375 here, now $315; Whirlpool Stackmate LC4900 washers and LE4900 dryers, apartment-size units (24 in. wide), list $550 and $425, respectively, usually $425 and $315 here, now $356 and $256; Samsung 13-in. color TV's with automatic fine-tuning control and black-matrix picture tube, list $275, usually $230 here, now $198. Other merchandise can be purchased at discount; call with the make and model number to find out if what you want is available. All merchandise is new, factory-sealed, and warranted by manufacturers. Order by telephone; delivery is free in the five boroughs and Nassau County, and is usually made within 24 to 48 hours of purchase. Delivery to New Jersey, Connecticut, and surrounding areas is at an additional charge. Cash or certified checks only; all sales final. *Home Sales Enterprises Dial-a-Discount,*



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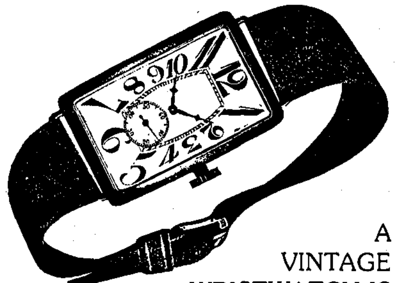

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YOU'LL HAVE TO WALK UP THREE FLIGHTS of stairs to this workroom, but if you have a little girl, it's worth the climb. The dresses and separates (sizes 4–6X and 7–14) are well made, neither too ruffly nor too tailored, and they are selling here at below wholesale prices. A few examples only (when prices vary, prices for sizes 4–6X are given before those for sizes 7–14): gray cotton-pinwale-corduroy dresses with mini-floral print, were $46 and $52, here $17 and $19; cotton-flannel dresses, were $42 and $47, here $17 and $19; eyelet-trimmed blue frocks from France, were $58 and $64, here $20 and $24; only a few navy wool jackets, were $44, here $12, and matching pleated skirts, were $39, here $13; challis blouses, were $29, here $10; only a few hand-smocked dresses, were $38 and $42, here $15 and $18; two-piece navy linen-look outfits with white middy collar and pleated skirt, were $59.50 and $64, here $22 and $25; pink cotton-blend-interlock separates with design of white hearts (pants, miniskirts, blouses, and cardigans, were $14, $16, $16, and $28, respectively, here $8 for cardigans and $5 for each of the others); and much more. Cash-and-carry only; all sales final. *Fiacra Industries International, Inc., 115 West 28th St., fourth floor (947-3472); Mon.–Sat. noon–6 p.m.; 10/31–11/5 only.*

Sail Away

HERE'S A WINTER CRUISE WITH A DIFference—instead of going to the Caribbean or the Mediterranean, you take a luxurious paddle wheeler, the *Mississippi Queen,* upriver at 8 m.p.h. for seven nights and eight days from New Orleans to Vicksburg and back. Ports of call include New Orleans, Baton Rouge, St. Francisville, Natchez, and Vicksburg. The *Queen* is regal, opulent, and very comfortable. You get: seven nights' accommodation with a deluxe outside stateroom and veranda, private bath, and round-the-clock room service; three meals a day plus midnight buffets; sailing-night buffet; captain's champagne dinner; on-board entertainment. You can play golf or tennis all day onshore in Natchez or Vicksburg, but you must reserve course and/or court space when making cruise reservations. Bonus features: Parents can take two children, up to age sixteen, free, and children will be assigned a separate cabin near parents; passengers will receive a transferable certificate entitling them to take another cruise in 1984 for only $100 per person. The "Old-Fashioned Holiday Cruise" departs from New Orleans on four dates. If you leave December 9 or 16, you pay $1,610 per person, double occupancy; if you leave December 23 or 30, the charge is $1,750 per person, double occupancy. The Fly/Cruise Program offers round-trip airfare from New York and round-trip transfers between the airport and steamboat for approximately $295 per person, depending on December airfares. A $500 deposit secures a cabin; the steamboat accommodates only 192 passengers. Write or call for color brochure. *Pips Cruise Club, 459 Main St., New Rochelle, N.Y. 10801 (914-576-3440 or 212-562-7901); Mon.–Fri. 10:30 a.m.–5:30 p.m.*

Paint

BENJAMIN MOORE PRODUCTS ARE ON sale here for one month. A few examples (prices listed by the gal.): Regal Wall Satin, list $14.22, here $9.48; Moorgard Latex house paint, list $18.05, here $12.03; Moorglo, list $18.96, here $12.96; Aquavelvet, list $18.30, here $11.75; swimming-pool paint, list $21.90, here $14.83; masonry-waterproofing paint, list $13.47, here $9.07; Moorwood stain, list $14.95, here $9.68. Also, the store is closing out thousands of gallons of paint, from various makers, at $2.95 per gal. Free delivery in the five boroughs with a minimum purchase of 10 gal. M.C., V., checks accepted; all sales final. *Merit-Kaplan, 227 East 44th St. (682-3585); Mon.–Fri. 7 a.m.–5:30 p.m.; through 12/30.*

Yarn

ONE OF THE PRETTIEST YARN SHOPS IN town is holding a sale of some very desirable yarns for hand-knitters and crocheters. A few examples (prices by the skein): Anny Blatt Dream Anny, Fol Anny, and Best Anny, were $10, $10.95, and $16.45, respectively, now $7, $7.10, and $12.35; Bernat BlarneySpun, was $3.55, now $2.65; Berroco Que Linda, was $4.55, now $2.30; Chat Botté Schuss, was $4.25, now $3.20; Dorothée Bis Polar Chiné and Patchwork, were $8 and $10.50, respectively, now $6 and $7.90; Fantacia Como, was $8, now $6; Joseph Galler Matou and Sofil Chenille, were $3.65 and $6, respectively, now $2.40 and $3.30; Merino Zig, was $5.15, now $3.85; Neveda Boucla, was $3.40, now $2.55; Reynolds Parfait, Orient Express, Fantasy, Scheherazade, and Cashmere Chenille, were $5, $6, $7, $8.95, and $11.95, respectively, now $3.25, $3.90, $5.25, $6.75, and $8.95; Ulltex Anna, was $3.15, now $2.35; Unger Italian Cotton and Gespa, were $2.80 and $11, respectively, now $2.10 and $7.15; and more. Checks accepted; no credit cards; all sales final. *Fiberworks, 313 East 45th St. (286-9116); Mon.–Sat. 11 a.m.–6:30 p.m.; through 11/5.* ■

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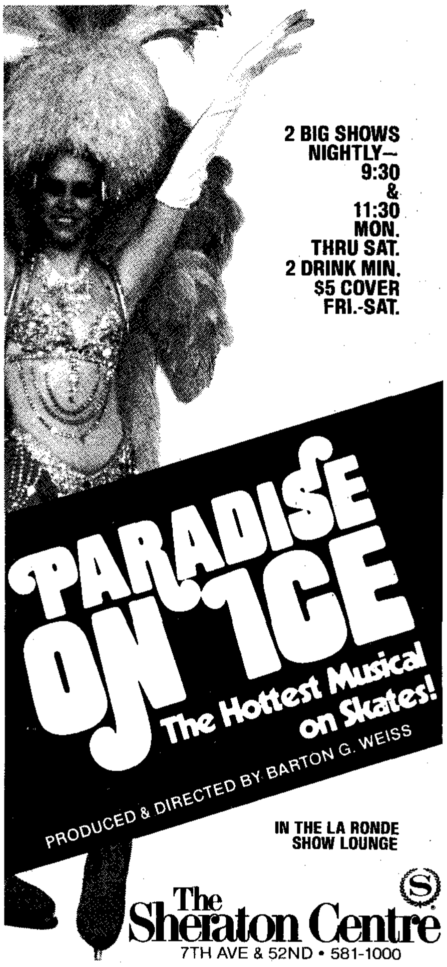
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A Complete Entertainment Guide for the Week Beginning November 2.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—"Sans Soleil." #2—Oct. 31: "In a Year of 13 Moons"; "The Third Generation." Nov. 1-2: "Young Törless"; "Jail Bait." Nov. 3: "From the Cloud to the Resistance"; "Fortini/Cani." Nov. 4-5: "Mother Küsters Goes to Heaven"; "The Stationmaster's Wife." Nov. 6: "The Goalie's Anxiety at the Penalty Kick"; "The Wrong Move."

3. **ESSEX—Grand St. nr. Essex.** 982-4455. Thru Nov. 3: "Possession." Beg. Nov. 4: "City of the Walking Dead."

4. **VANDAM THEATER—Vandam St. nr. Ave. Americas.** 675-0498. "The White Rose."

5. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. Thru Nov. 3: "In the Realm of the Senses." Agee Room: "Rich and Strange"; "The Man Who Knew Too Much."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"Liquid Sky." #2—"The Big Chill."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. "Return of the Secaucus 7."

9. **ART—8th St. E. of University Pl.** 473-7014. "Going Berserk."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Oct. 31: "The Black Room"; "The Man They Could Not Hang." Nov. 1: "Easy Living"; "History is Made at Night." Nov. 2: "Broadway Melody of 1929"; "Broadway Melody of 1938." Nov. 3: "Vampyr"; "Day of Wrath." Nov. 4-5: "Double Indemnity"; "Sorry, Wrong Number." Nov. 6: "Charlie Chan in Panama"; "Charlie Chan's Murder Cruise."

11. **ST. MARKS CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Nov. 3: "Risky Business"; "High Road to China."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Oct. 31-Nov. 1: "Romeo and Juliet"; "Brother Sun Sister Moon." Nov. 2-3: "Persona"; "Cries and Whispers." Nov. 4-5: "The Road Warrior"; "Mad Max." Nov. 6: "1900."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—"The Wicked Lady." #2—Thru Nov. 3: "The Leopard." Beg. Nov. 4: "The Return of Martin Guerre."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—"Rear Window." #2—"Draughtman's Contract." #3—"Zelig." #4—"Rear Window."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. "Educating Rita."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "The Right Stuff."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. "Never Say Never Again."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. Thru Nov. 3: "Under Fire." Beg. Nov. 4: "Deal of the Century."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"Dead Zone." #2—"The Big Chill." #3—"Richard Pryor Here and Now."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—Thru Nov. 3: "Sex and Violence." Beg. Nov. 4: "Going Berserk." #2—Thru Nov. 3: "Going Berserk." Beg. Nov. 4: "Osterman Weekend."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Under Fire."

32. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—"Never Say Never Again." #2—"All the Right Moves." #3—"Lonely Lady." #4—"Zelig." #5—"Revenge of the Ninja." #6—"Mr. Mom."

33. **LOEWS STATE—B'way nr. 45th St.** 582-5060. #1—"Dead Zone." #2—"Richard Pryor Here and Now."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "Trading Places."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "Risky Business."

37. **RKO WARNER TWIN—B'way nr. 47th St.** 975-8366. #1—Thru Nov. 3: "Zombie." Beg. Nov. 4: "Deal of the Century." #2—"The Right Stuff."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "Flashdance." **EMBASSY 3**—"Easy Money." **EMBASSY 4**—"Staying Alive."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Oct, 31: "Modern Times"; "City Lights." Nov. 1-2: "M*A*S*H"; "Private Benjamin." Nov. 3-5: "La Cage Aux Folles"; "La Cage Aux Folles II." Nov. 6: "Days of Heaven"; "An Officer and a Gentleman." #2—Oct. 31-Nov. 1: "Making Love"; "Querelle." Nov. 2-3: "Angelo My Love"; "Gloria." Nov. 4-5: "An American Werewolf in London"; "Wolfen." Nov. 6: "The Godfather"; "The Godfather Part II."

41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1—Thru Nov. 3: "The Wicked Lady." #2—Thru Nov. 3: "Possession."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. Tent.: "Beyond the Limit."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "Hanna K."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "Brainstorm."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. Thru Nov. 3: "Going Berserk."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. "The Two Worlds of Angelita."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "The Wicked Lady."

50. **FESTIVAL—57th St. nr. Fifth Ave.** 757-2715. "Lonely Hearts."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. "Koyaanisqatsi."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. Thru Nov. 3: "All the Right Moves."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "Carmen."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "Heat and Dust."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 563-6102. "Rear Window."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—"Never Say Never Again." #2—"Never Say Never Again."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. Thru Nov. 3: "Romantic Comedy." Beg. Nov. 4: "Testament." Coronet: "Heart Like a Wheel."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "Zelig."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "The Ballad of Gregorio Cortez." **CINEMA II—** 753-0774. "Educating Rita."

61st Street & Above East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—Thru Nov. 3: "Never Cry Wolf." #2—Thru Nov. 3: "Fanny & Alexander."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "The Right Stuff."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"Under Fire." #2—"The Big Chill."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "The Return of Martin Guerre."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "Rumble Fish."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. "Risky Business."

78. **UA EAST—First Ave. at 85th St.** 249-5100. Thru Nov. 3: "Going Berserk."

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"Richard Pryor Here and Now." #2—"Dead Zone."

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. Thru Nov. 3: "Possession."

84. **COSMO—116th St. nr. Lexington Ave.** 534-0330. Thru Nov. 3: "Possession"; "Incubus."

61st Street & Above West Side

85. **PARAMOUNT—B'way at 61st St.** 247-5070. "The Big Chill."

86. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—"Danton." #2—"Streamers." #3—"Pauline at the Beach."

88. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—"Rear Window." #2—"Passion."

89. REGENCY—B'way nr. 67th St. 724-3700. Oct. 31: "Our Man in Havana"; "Sebastian." Nov. 1-2: "Long Day's Journey Into Night." Nov. 3-5: "The Divorce of Lady X"; "That Hamilton Woman." Nov. 6: "Night Must Fall"; "The Queen of Spades."

90. EMBASSY 72ND STREET TWIN—On B'way. 724-6745. #1—Oct. 31: "The Chant of Jimmy Blacksmith"; "Barbarosa." Nov. 1: "Don's Party"; "Puberty Blues." Nov. 2: "Summerfield." Nov. 3: "The Last Wave"; "Sunday, Too Far Away." Nov. 4: "The Night, the Prowler." Nov. 5: "Breaker Morant"; "Gallipoli." Nov. 6: "Man from Snowy River"; "We of the Never Never"; "Molly the *Singing* Dog." #2—Tent.: "Flashdance."

92. LOEWS 83RD STREET QUAD—On B'way. 877-3190. #1—"Never Say Never Again." #2—"The Wicked Lady." #3—"The Big Chill." #4—"Fanny & Alexander."

93. NEW YORKER—B'way nr. 88th St. 580-7900. #1—Thru Nov. 3: "Hanna K." Beg. Nov. 4: "Deal of the Century." #2—"Educating Rita."

95. THALIA—95th St. W. of B'way. 222-3370. Oct. 31: "Westerns"; "Fury at Showdown." Nov. 1: "Being There"; "The Magic Christian." Nov. 2: "The Life and Opinion of Zatoichi"; "The Blind Swordsman." Nov. 3: "Between the Lines"; "Diner." Nov. 4-5: "Smithereens"; "The Clash in Rude Boy." Nov. 6: "Richard III."

96. METRO CINEMA—B'way nr. 99th St. 222-1200. Oct. 31: "Sansho the Bailiff"; "I Was Born, But. . ." Nov. 1: "The China Syndrome"; "The Atomic Cafe." Nov. 2: "Parsifal." Nov. 3: "One, Two, Three"; "The Strawberry Blonde." Nov. 4: "Closely Watched Trains"; "The Shop on Main Street." Nov. 5: "East of Eden"; "Days of Heaven." Nov. 6: "A Tale of Two Cities"; "Viva Zapata!"

97. OLYMPIA QUAD—B'way nr. 107th St. 865-8128. #1—"Trading Places"; "48 Hours." #2—Thru Nov. 3: "Risky Business"; "Twilight Zone." Beg. Nov. 4: "Zelig"; "A Midsummer Night's Sex Comedy." #3—"Going Berserk." #4—"Possession."

98. RKO COLISEUM TWIN—B'way at 181st St. 927-7200. #1—"Possession." #2—"Never Say Never Again."

99. ALPINE—Dyckman St. at B'way. 567-3587. Thru Nov. 3: "Possession." Beg. Nov. 4: "Risky Business."

Museums, Societies, Etc.

ANTHOLOGY FILM ARCHIVES—80 Wooster St. 226-0010. Adm. $3. Oct. 31, 12 noon: The Pioneers of the Found/Collage Film—"Rose Hobart" (1936 by Joseph Cornell), "A Movie" (1958) by Bruce Conner, "Film In Which There Appear. . ." (1966) by George Landow, "Newsreel of Dreams, No. 1" (1967) by Stan Vanderbeek, "15/67:TV" (1967) by Kurt Kren, "Murder Psalm" (1980) by Stan Brakhage, "The Doctor's Dream" (1980) by Ken Jacobs, "Bedtime Story" (1982) by Esther Shatavsky. Nov. 1, 12 noon: Pioneers of the Single Frame—"Munchen-Berlin Wanderung" (1927) by Oskar Fischinger, "Stop Motion Tests" (1942) by Dwinell Grant, "Recreation I" (1956) by Robert Breer, "Blazes" (1959) by Robert Breer, "Schwechater" (1958) by Peter Kubelka, "Dog Star Man, Part II" (1961) by Stan Brakhage, "Notebook" (1961) by Marie Menken, "Thanatopsis" (1962) by Ed Emshwiller, "Notes on the Circus" (1966) by Jonas Mekus. Nov. 4, 12 noon: The Pioneers of the Beat Film—"The End" (1953) by Christopher Maclaine, "Pull My Daisy" (1959) by Robert Frank, Alfred Leslie, "Doomshow" (1959) by Ray Wisniewski, "Lemon Hearts" (1960) by Vernon Zimmerman, "The Flower Thief" (1960) by Ron Rice.

ASTORIA MOTION PICTURE AND TELEVISION FOUNDATION—Zukor Theater, 34-31 35th St., Astoria. 784-4742. Adm. $4. Nov. 4, 7:45 p.m.: "Follow the Leader" (1930) by Norman Taurog, "The Night Angel" (1931) by Edmund Goulding. Nov. 5, 6:30 p.m.: Video in the Gallery—"She Came to Stay" by Jane

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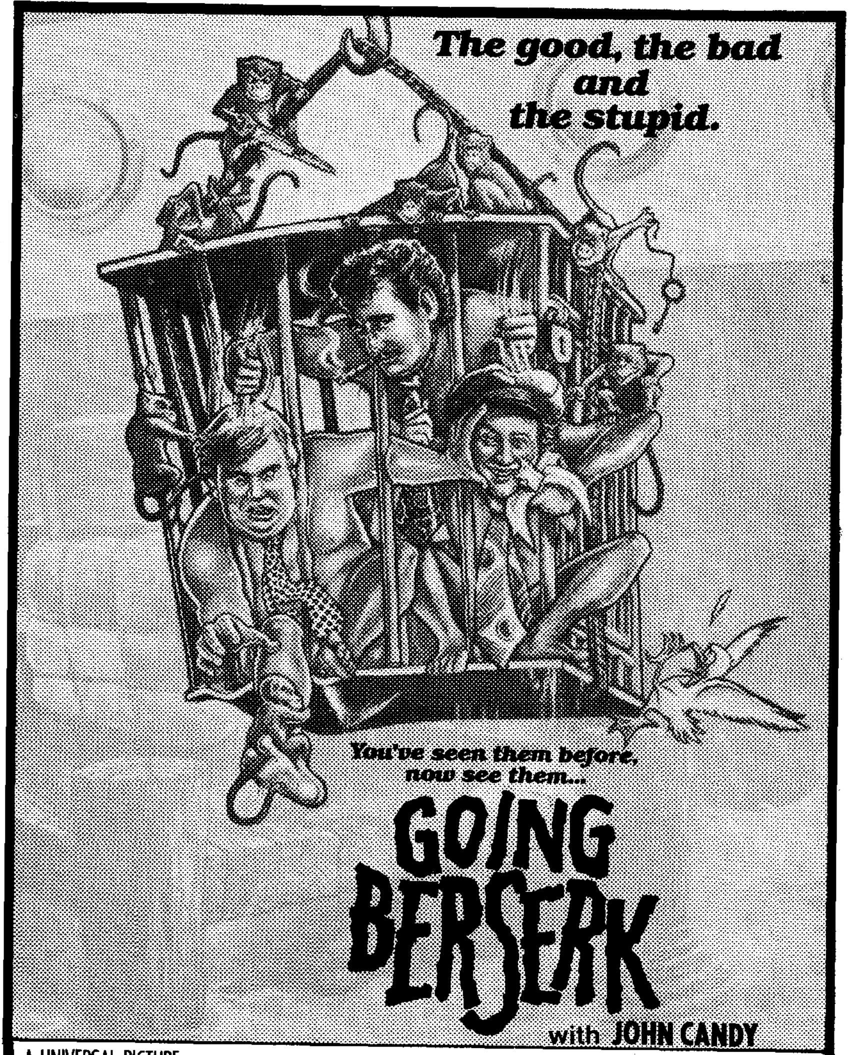

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Brettschneider, "L.A. Century City" by Peter D'Agostino, "The Ambassadors of Another Persuasion" by Richard Fiest. Nov. 6, 2 p.m.: (At the New-York Historical Society, 170 Central Park West) Lights, Camera Action: New York's Silent Film Studios—"Manhandled" (1924) by Allan Dwan.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Adm. $3; members $2. Nov. 4, 8 & 10 p.m.: An Arbuckle Celebration—"The Waiter's Ball" (1916) by Arbuckle, "Leap Year" by James Cruze, "Buzzing Around" (1933).

COLUMBIA UNIVERSITY—Center for Italian Studies, Piccolo Teatro, Amsterdam at 117th St. 280-2306 Nov. 4, 7 p.m.: "Investigation of a Citizen" (1970) by Lina Wertmuller..

FRENCH INSTITUTE—22 E. 60th St. 355-6100. Adm. $2.50; students & senior citizens $2; members free. Nov. 2, 12:30, 3:15, 6:00 & 8:45 p.m.: "Corps a coeur" (1979) by Paul Vecchiali.

GLOBAL VILLAGE—454 Broome St. 966-7526. Adm. $3; members free. Nov. 4, 8 p.m.: "The Pursuit of Happiness" (1983) by Julie Gustafson, John Reilly. Nov. 6, 8 p.m.: "Becoming American" by Ken and Ivory Waterworth Levine, "Magic in the Sky" by Peter Raymont.

GUILD HALL—158 Main St., East Hampton, N.Y. 516-324-4050. Adm. $3; members, senior citizens & students $2.50. Oct. 31, 8 p.m.: "Harold and Maude" (1972) by Hal Ashby.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members, students & senior citizens $3. The Films of Nagisa Oshima—Nov. 4, 7:30 p.m.: "Violence at Noon." Nov. 5, 1 p.m.: "Shiro Amakusa, the Christian Rebel" (1962), "The Forgotten Army," "The Pacific War", "The Ceremony" (1971). Nov. 6, 1 p.m.: "The Ceremony," "Shiro Amakusa, The Christian Rebel."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. 570-3949. Adm. $4, unless otherwise noted. Journey Across Three Continents Film Festival—Nov. 6, 1 p.m.: "Poko" (1981) by Idrissa Ouedraogo, "L'Enfant de Natch" (1980) by Ousmane Beye, "First World Festival of Negro Art Festival" (1966) by William Greaves, "Your Children Come Back to You" (1978) by Sharon Larkin.

MUSEUM OF MODERN ART—West Wing, 18 W. 54th St. 708-9500. Free with mus. adm. Nov. 1, 6 p.m.: "Silver Valley" (1963) by Michel Negroponte, Peggy Stern, Mark Erder. Nov. 3, 1 & 6 p.m.: "Ludwig" (1972) by Luchino Visconti. Nov. 4, 2:30: "Dear Mr. Wonderful" (1982) by Peter Lilienthal, "Krieg Und Frieden" (1982) by Heinrich Boll, Alexander Kluge, Volker Schlondorff, Stefan Aust, Axel Engstfeld. Nov. 5, 2:30: "Krieg Und Frieden", "Dear Mr. Wonderful". Nov. 6, 2:30: "Eine Saison in Hakkari" (1982) by Erden Kiral, "Echtzeit" (1983) by Hellmuth Costard, Jurgen Ebert.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $3.50; members $2; senior citizens & children $1.50. Oct. 31, 5 & 7:30 p.m.: "La Cage Aux Folles" (1978) by Edouard Molinaro. Nov. 1, 8 p.m.: "La Cage Aux Folles." Nov. 1, 8 p.m.: "The Year of Living Dangerously" (1982) by Peter Weir. Nov. 2-3, 8 p.m.: "Each Other" (1979) by Michal Bat-Adam. Nov. 4-5, 8 & 10:15: "Angelo My Love" (1983) by Robert Duvall. Nov. 6, 5 & 7:30 p.m.: "Angelo My Love" (1983) by Robert Duvall.

NEW YORK CITY LABOR FILM FESTIVAL—NYU Main Bldg., Room 703, 100 Washington Sq. East 677-3900 Adm. free. Nov. 1, 6 p.m.: "Poletown Lives" (1983), "People's Firehouse" (1980). Nov. 4, 6 p.m.: "Men and Dust" (1940), "Our Health is Not For Sale" (1979).

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Adm. Oct. 25, 12 noon: "Sergei Eisenstein's Mexican Study Film" (1930-31). Oct. 27, 12 noon: "Man With a Movie Camera" (1924) by Dziga Vertov.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $4, members, students & senior citizens $3. Nov. 1, 5:30 p.m.: "Address Unknown" (1944) by William Cameron Menzies, "First Comes Courage" (1943) by Dorothy Arzner, "None Shall Escape" (1944) by Andre De Toth, "Night of the Generals" (1967) by Anatole Litvak. Nov. 2, 6 p.m.: "A Song to Remember" (1945) by Charles Vidor, "The Eddy Duchin Story" (1956) by George Sidney, "Jeanne Eagels" (1957) by George Sidney. Nov. 3, 6 p.m.: "Crime and Punishment" (1935) by Josef von Sternberg, "The Face Behind the Mask" (1941) by Robert Florey, "Man's Castel" (1933) by Frank Borzage, "Let Us Live" (1937) by John Brahm. Nov. 4, 4 p.m.: "Operation Mad Bull" (1957) by Richard Quine, "Miss Grant Takes Richmond" (1949) by Lloyd Bacon; 8:45 p.m.: "The Big Mouth" (1967) by Jerry Lewis, "You Can't Take It With You" (1938) by Frank Capra. Nov. 5, 4 p.m.: "Meet Boston Blackie" (1941) by Robert Florey, "Ladies in Retirement" (1941) by Charles Vidor, "Washington Merry-Go-Round" (1932) by James Cruze; 8:45 p.m.: "Three Wise Girls" (1930) by William Beaudine, "Angels Over Broadway" (1940) by Ben Hecht. Nov. 6, 4 p.m.: "Secret Witness" (1931) by Thornton Freeland, "Together Again" (1944) by Charles Vidor, "Good Girls Go to Paris" (1939) by Alexander Hall. 8:45 p.m.: "Our Wife" (1941) by John Stahl, "Bedtime Story" (1943) by Alexander Hall.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Nov. 5, 2 p.m.: "Michelangelo: The Last Giant" (1967) by Lou Hazam.

SQUAT THEATRE—256 W. 23rd. 691-1238. Adm. $4. Oct. 31, 8 p.m.: "Urgh (A Music War)" (1981); 10 p.m.: "Invasion of the Bodysnatchers" (1956) by Don Siegel; 12 midnight: "The Little Shop of Horrors" (1960) by Richard Corman. Edgar G. Ulmer Festival—Nov. 4, 8 p.m.: "Bluebeard" (1944); 10 p.m.: "Girls in Chains" (1942); 12 midnight: "Moon Over Harlem" (1939); 10 p.m.: "Detour" (1945); 12 midnight: "The Strange Woman" (1946). Nov. 6, 6 p.m.: "The Strange Woman" (1946); 8 p.m.: "Ruthless" (1948); 10 p.m.: "Detour" (1945).

Bronx

100. ALLERTON—Allerton Ave. nr. Cruger. 547-2444. #1—"Richard Pryor Here and Now." #2—"Never Say Never Again." #3—Thru Nov. 3: "Possession."

102. CAPRI—E. Fordham Rd. nr. Jerome Ave. 367-0558. "Going Berserk."

103. CIRCLE—Westchester Ave. at E. 177th St. 863-2100. #1—Thru Nov. 3: "Going Berserk." #2—Thru Nov. 3: "Possession."

104. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—Thru Nov. 3: "Dead Zone." #2—"Richard Pryor Here and Now."

105. DALE—W. 231st St. at B'way. 884-5300. #1—Thru Nov. 3: "The Wicked Lady." #2—Thru Nov. 3: "All the Right Moves."

106. DOVER—1729 Boston Rd. at 174th St. 542-3511. "Richard Pryor Here and Now."

109. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—"Under Fire." #2—"Going Berserk." #3—"All the Right Moves." #4—Thru Nov. 3: "Brainstorm." Beg. Nov. 4: "Deal of the Century."

110. KENT—E. 167th St. nr. Grand Conc. 992-9330. "Richard Pryor Here and Now."

111. LOEWS AMERICAN—East Ave. at Metropolitan. 828-3322. #1—"Dead Zone." #2—"Never Say Never Again."

113. LOEWS RIVERDALE—W. 259th St. at Riverdale Ave. 884-2260. "Educating Rita."

114. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—Thru Nov. 3: "Richard Pryor Here and Now." #2—Thru Nov. 3: "Under Fire." #3—Thru Nov. 3: "All the Right Moves."

117. VALENTINE—E. Fordham Rd. at Valentine Ave. 584-9583. #1—"Never Say Never Again." #2—Thru Nov. 3: "Sex and Violence." Beg. Nov. 4: "Osterman Weekend." #3—"Possession."

Brooklyn

201. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—"Never Say Never Again." #2—"Going Berserk." #3—"The Wicked Lady." #4—Thru Nov. 3: "All the Right Moves." Beg. Nov. 4: "Deal of the Century." #5—Thru Nov. 3: "Possession." Beg. Nov. 4: "City of the Living Dead."

202. BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St. 748-4200. #1—"Under Fire." #2—"Dead Zone."

203. BENSONHURST—BENSON—86th St. at 20th Ave. 372-1617. #1—Thru Nov. 3: "All the Right Moves." Beg. Nov. 4: "City of the Living Dead." #2—"Possession."

205. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—"Richard Pryor Here and Now." #2—"The Big Chill."

206. BENSONHURST—MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—"Never Say Never

Again." #2—"Going Berserk." #3—Thru Nov. 3: "Brainstorm." Beg. Nov. 4: "Deal of the Century." #4—Thru Nov. 3: "Under Fire." Beg. Nov. 4: "Osterman Weekend."

210. **BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—Thru Nov. 3: "Under Fire." Beg. Nov. 4: "City of the Living Dead." #2—"Dead Zone." #3—"Going Berserk." #4—"Never Say Never Again."

211. **BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange.** 596-7070. #1—Thru Nov. 3: "Zelig." Beg. Nov. 4: "The Return of Martin Guerre." #2—Thru Nov. 3: "Risky Business." Beg. Nov. 4: "Deal of the Century."

212. **CANARSIE—TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—Thru Nov. 3: "Going Berserk." #2—Thru Nov. 3: "Under Fire." #3—Thru Nov. 3: "Educating Rita."

213. **COBBLE HILL—TWIN—Court St. at Butler.** 596-9113. #1—Thru Nov. 3: "Never Say Never Again." #2—Thru Nov. 3: "Fanny & Alexander."

216. **DOWNTOWN BROOKLYN—REGENT—Fulton St. at Bedford Ave.** 622-8143. Thru Nov. 3: "Possession"; "Dragon Lives."

219. **FLATBUSH—RKO ALBERMARLE—Flatbush Ave. at Albermarle Rd.** 287-9300. "Never Say Never Again."

220. **FLATBUSH—RKO KENMORE—Church Ave. nr. Flatbush Ave.** 284-5700. #1—Thru Nov. 3: "Sex and Violence." Beg. Nov. 4: "City of the Walking Dead." #2—"Richard Pryor Here and Now." #3—"Heartland Reggae." #4—"Dead Zone."

222. **FLATBUSH—RUGBY—Utica Ave. nr. Church.** 346-7807. #1—"Richard Pryor Here and Now"; "Blue Thunder." #2—Thru Nov. 3: "Possession"; "Incubus." Beg. Nov. 4: "City of the Living Dead."

223. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—"Richard Pryor Here and Now." #2—"Dead Zone."

225. **FLATLANDS—RKO KINGS PLAZA NORTH—Flatbush Ave. at Ave. U.** 253-1110. "Never Say Never Again." **SOUTH**—Closed for renovation.

228. **GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave.** 389-1100. Thru Nov. 3: "Possession"; "Kill and Be Killed."

231. **MIDWOOD—AVENUE U—At E. 16th St.** 336-1234. Thru Nov. 3: "Richard Pryor Here and Now."

232. **MIDWOOD—KENT—Coney Island Ave. nr. Ave. H.** 434-8422. "Risky Business."

233. **MIDWOOD—RKO COLLEGE—Flatbush Ave. at Ave. H.** 859-1384. "*National Lampoon's* Vacation."

234. **MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—Thru Nov. 3: "Brainstorm." Beg. Nov. 4: "Deal of the Century." #2—"The Wicked Lady." #3—"All the Right Moves." #4—"The Big Chill."

235. **MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St.** 377-1718. "Going Berserk."

236. **PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave.** 636-0170. #1—"The Big Chill." #2—"Richard Pryor Here and Now."

237. **RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam.** 821-5993. #1—"Richard Pryor Here and Now." #2—Thru Nov. 3: "Never Say Never Again." Beg. Nov. 4: "Dead Zone." #3—"Going Berserk."

Staten Island

300. **ELTINGVILLE—AMBOY—** 356-3800. #1—"Educating Rita." #2—"Going Berserk."

303. **NEW DORP—HYLAN—** 351-6601. #1—"Richard Pryor Here and Now." #2—"Dead Zone."

304. **NEW DORP—LANE—** 351-2110. "The Big Chill."

305. **NEW DORP—RAE—** 979-0444. #1—Thru Nov. 3: "The Wicked Lady." Beg. Nov. 4: "Deal of the Century." #2—Thru Nov. 3: "Never Say Never Again."

306. **NEW DORP—RKO FOX PLAZA—** 987-6800. #1—"Going Berserk." #2—"All the Right Moves."

307. **NEW SPRINGVILLE—ISLAND—** 761-6666. #1—"Never Say Never Again." #2—Thru Nov. 3: "Under Fire." Beg. Nov. 4: "Deal of the Century."

308. **NEW SPRINGVILLE—RKO RICHMOND—** 761-3103. "Brainstorm."

Queens

401. **ASTORIA—UA ASTORIA—Steinway St. at 30th Ave.** 545-9470. #1—"Under Fire." #2—"Never Say Never Again." #3—"Brainstorm." #4—Thru Nov. 3: "Richard Pryor Here and Now." Beg. Nov. 4: "Osterman Weekend."

403. **BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave.** 225-1110. #1—"The Wicked Lady." #2—"Brainstorm." #3—"All the Right Moves." #4—"Dead Zone."

406. **CORONA—PLAZA—Roosevelt Ave. nr. 103rd St.** 639-0012. Thru Nov. 3: "Private Schools"; "Bad Boys." Beg. Nov. 4: "Porky's the Next Day"; "Tough Enough."

407. **DOUGLASTON—MOVIEWORLD—L.I. Expressway & Cross Island P'kway.** 423-7200. #1—"The Big Chill." #2—"The Big Chill." #3—"Richard Pryor Here and Now." #4—Thru Nov. 3: "Under Fire." Beg. Nov. 4: "Deal of the Century." #5—"Going Berserk." #6—"The Wicked Lady." #7—Thru Nov. 3: "Possession." Beg. Nov. 4: "Osterman Weekend."

408. **ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd.** 429-4770. #1—"Richard Pryor Here and Now." #2—"Dead Zone."

410. **FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke.** 591-8555. #1—Thru Nov. 3: "Under Fire." #2—Thru Nov. 3: "Richard Pryor Here and Now."

411. **FLUSHING—RKO KEITHS—Northern Blvd. at Main St.** 353-4000. #1—"Richard Pryor Here and Now." #2—"All the Right Moves." #3—"Dead Zone."

412. **FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd.** 359-1050. #1—"The Big Chill." #2—Thru Nov. 3: "The Wicked Lady." Beg. Nov. 4: "Deal of the Century." #3—"Never Say Never Again."

413. **FLUSHING—UA QUARTET—Northern Blvd. at 160th St.** 359-6777. #1—"Going Berserk." #2—"Under Fire." #3—Thru Nov. 3: "Sex and Violence." Beg. Nov. 4: "Deal of the Century." #4—"Possession."

414. **FLUSHING—UTOPIA—Union Tpke. at 188th St.** 454-2323. #1—Thru Nov. 3: "Educating Rita." #2—Thru Nov. 3: "The Big Chill."

416. **FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd.** 261-2244. Closed for renovation.

418. **FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd.** 261-7866. #1—"All the Right Moves." #2—"The Wicked Lady."

420. **FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd.** 261-8572. #1—"Possession." #2—"Going Berserk." #3—"Never Say Never Again." #4—Thru Nov. 3: "Sex and Violence." Beg. Nov. 4: "Deal of the Century."

423. **FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St.** 454-6800. #1—"Dead Zone." #2—"Brainstorm."

424. **GLEN OAKS—RKO—Union Tpke. at 255th St.** 347-7777. Thru Nov. 3: "Possession." Beg. Nov. 4: "Osterman Weekend."

426. **JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St.** 335-0170. #1—"Under Fire." #2—"Dead Zone." #3—"The Wicked Lady."

427. **JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave.** 429-8004. "Going Berserk."

428. **JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave.** 335-0242. #1—"All the Right Moves." #2—"Never Say Never Again." #3—Thru Nov. 3: "Possession." Beg. Nov. 4: "Deal of the Century."

433. **JAMAICA—ROCHDALE—Baisley Blvd. at N.Y. Blvd.** 276-5300. "Richard Pryor"; "Frightmare."

436. **KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr.** 268-3636. Thru Nov. 3: "Risky Business"; "Kiss Me Goodbye." Beg. Nov. 4 (tent.): "Zelig."

437. **LITTLE NECK—LITTLE NECK—Northern Blvd. nr. Little Neck Pkwy.** 225-2800. Thru Nov. 3: "Risky Business."

438. **MIDDLE VILLAGE—ARION—Metropolitan Ave. nr. 74th St.** 894-4183. Thru Nov. 3: "Risky Business"; "Outsiders."

439. **OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd.** 848-1738. #1—"Going Berserk." #2—"Never Say Never Again."

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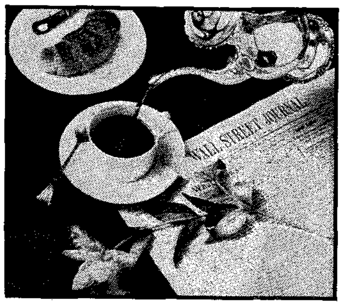

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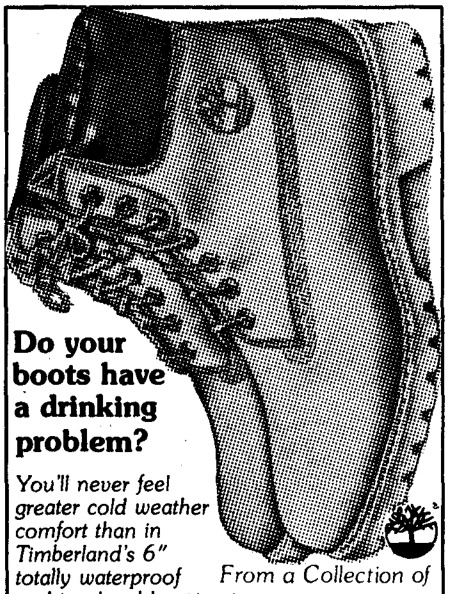

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442. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Nov. 3: "Easy Money"; "Mad Max." Beg. Nov. 4: "Mr. Mom"; "Young Doctors in Love."

447. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—Thru Nov. 3: "Educating Rita." #2—Thru Nov. 3: "Richard Pryor Here and Now."

448. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—Thru Nov. 3: "Under Fire." #2—Thru Nov. 3: "Richard Pryor Here and Now."

450. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—Thru Nov. 3: "Risky Business." Beg. Nov. 4: "Osterman Weekend." #2—"The Big Chill."

451. WOODHAVEN—HAVEN—Jamaica Ave. nr. 80th St. 296-2325. Thru Nov. 3: "Risky Business"; "The Outsiders."

Long Island

(Area Code 516)
Nassau County

500. BALDWIN—GRAND AVENUE— 223-2323. #1—"The Big Chill." #2—"Under Fire."

501. BALDWIN—RKO— 223-9230. "Richard Pryor Here and Now."

502. BELLEROSE—RKO— 775-1351. "National Lampoon's Vacation."

503. BELLMORE—PLAYHOUSE— 785-5400. #1—Thru Nov. 3: "Zelig." #2—Thru Nov. 3: "Mr. Mom."

511. EAST MEADOW—FLICK— 794-8008. #1—"Mr. Mom." #2—Thru Nov. 3: "Easy Money." Beg. Nov. 4: "Beyond the Limit."

512. EAST MEADOW—MEADOWBROOK— 731-2423. #1—"Going Berserk." #2—"Never Say Never Again." #3—"All the Right Moves." #4—Thru Nov. 3: "Brainstorm." Beg. Nov. 4: "Deal of the Century."

513. EAST ROCKAWAY—CRITERION— 599-0242. #1—Thru Nov. 3: "Risky Business." Beg. Nov. 4: "Nightmares." #2—Thru Nov. 3: "Zelig." Beg. Nov. 4: "Beyond the Limit."

516. FARMINGDALE—RKO— 249-0122. "National Lampoon's Vacation."

517. FLORAL PARK—RKO FLORAL— 352-2280. "All the Right Moves."

518. FRANKLIN SQUARE—FRANKLIN— 775-3257. #1—Thru Nov. 3: "Richard Pryor Here and Now." #2—Thru Nov. 3: "Going Berserk."

519. GARDEN CITY—RKO ROOSEVELT FIELD — 741-4007. #1—"Dead Zone." #2—"Brainstorm." #3—"Never Say Never Again."

521. GARDEN CITY PARK—RKO PARK EAST — 741-8484. "The Big Chill."

523. GREAT NECK—SQUIRE— 466-2020. #1—"Never Say Never Again." #2—"All the Right Moves." #3—"Possession."

524. HEWLETT—RKO— 791-6768. "National Lampoon's Vacation."

526. HICKSVILLE—HICKSVILLE— 931-0749. #1—"Never Say Never Again." #2—Thru Nov. 3: "The Grey Fox." Beg. Nov. 4: "Deal of the Century."

528. HICKSVILLE—RKO TWIN NORTH— 433-2400. "All the Right Moves." **SOUTH—**"The Right Stuff."

529. LAWRENCE—RKO— 371-0203. #1—Thru Nov. 3: "The Big Chill." Beg. Nov. 4: "Deal of the Century." #2—"Dead Zone." #3—"Richard Pryor."

530. LEVITTOWN—LEVITTOWN— 731-0516. #1—Thru Nov. 3: "Easy Money"; "Breathless." Beg. Nov. 4: "Risky Business." #2—Thru Nov. 3: "Mr. Mom." Beg. Nov. 4 (tent.): "Possession"; "Hell's Angels Forever."

531. LEVITTOWN—LOEWS NASSAU— 731-5400. #1—"Dead Zone." #2—"The Big Chill." #3—"Under Fire." #4—"Possession." #5—"Richard Pryor Here and Now." #6—"The Wicked Lady."

532. LONG BEACH—LIDO— 432-0056. Thru Nov. 3: "Risky Business"; "The Boogens." Beg. Nov. 4: "Night of the Zombies"; "Cheech and Chong—Things are Tough All Over."

533. LYNBROOK—LYNBROOK— 593-1033. #1—"Going Berserk." #2—"Under Fire." #3—"Brainstorm." #4—"The Wicked Lady."

535. MALVERNE—TWIN— 599-6966. #1—Thru Nov. 3: "Mr. Mom." Beg. Nov. 4 (tent.): "Zelig." #2—"Risky Business."

536. MANHASSET—MANHASSET— 627-7887. #1—"Going Berserk." #2—Thru Nov. 3: "Brainstorm." Beg. Nov. 4: "Osterman Weekend." #3—"Zelig."

537. MANHASSET—RKO CINEMA— 627-1300. "Fanny & Alexander."

540. MASSAPEQUA—PEQUA— 799-6464. "All the Right Moves."

541. MASSAPEQUA—THE MOVIES AT SUNRISE MALL— 795-2244. #1—"Dead Zone." #2—"The Big Chill." #3—"Richard Pryor." #4—Thru Nov. 3: "Possession." Beg. Nov. 4: "Deal of the Century." #5—"Educating Rita." #6—"Never Say Never Again." #7—Thru Nov. 3: "Brainstorm." Beg. Nov. 4: "Osterman Weekend."

542. MERRICK—GABLES— 546-0734. Thru Nov. 3: "Trading Places." Beg. Nov. 4: "Easy Money."

545. NEW HYDE PARK—HERRICKS— 747-0555. "Under Fire."

546. NEW HYDE PARK—RKO ALAN— 354-4338. "The Wicked Lady."

547. OCEANSIDE—OCEANSIDE— 536-7565. #1—Thru Nov. 3: "Mr. Mom." #2—Thru Nov. 3: "Risky Business."

548. OLD BETHPAGE—CINE CAPRI— 752-1610. "Risky Business."

549. OYSTER BAY—MOVIES— 922-0333. #1—"Risky Business." #2—Thru Nov. 3: "Zelig." Beg. Nov. 4: "Nightmare."

550. PLAINVIEW—OLD COUNTRY— 931-4242. #1—"The Big Chill." #2—"Under Fire."

551. PLAINVIEW—RKO MORTON VILLAGE— 938-2323. Program unavailable.

552. PLAINVIEW—RKO TWIN— 931-1333. #1—"Going Berserk." #2—"Dead Zone."

554. PORT WASHINGTON—MOVIES— 944-6200. #1—Thru Nov. 3: "Risky Business." Beg. Nov. 4: "Deal of the Century." #2—"Under Fire." #3—"The Wicked Lady."

555. PORT WASHINGTON—SANDS POINT— 883-5074. "The Grey Fox."

557. ROCKVILLE CENTRE—RKO FANTASY— 764-8000. "All the Right Moves."

558. ROCKVILLE CENTRE—RKO TWIN— 678-3121. #1—"Never Say Never Again." #2—Thru Nov. 3: "Possession." Beg. Nov. 4: "Osterman Weekend."

559. ROSLYN—ROSLYN— 621-8488. #1—"The Big Chill." #2—"Educating Rita."

562. SYOSSET—UA CINEMA 150— 364-0700. Thru Nov. 3: "Rumble Fish." Beg. Nov. 4 (tent.): "Never Cry Wolf."

567. VALLEY STREAM—SUNRISE— 825-5700. #1—Thru Nov. 3: "Rumble Fish." #2—Thru Nov. 3: "Richard Pryor Here and Now." #3—Thru Nov. 3: "Educating Rita." #4—Thru Nov. 3: "All the Right Moves." #5—Thru Nov. 3: "Never Say Never Again." #6—Thru Nov. 3: "Under Fire." #7—Thru Nov. 3: "The Wicked Lady." #8—Thru Nov. 3: "Dead Zone." #9—Thru Nov. 3: "The Big Chill." #10—Thru Nov. 3: "The Right Stuff." #11—Thru Nov. 3: "Going Berserk."

570. WANTAGH—CINEMA WANTAGH— 221-7784. #1—Thru Nov. 3: "Under Fire." #2—Thru Nov. 3: "The Wicked Lady."

571. WANTAGH—RKO— 781-6969. "Going Berserk."

573. WESTBURY—DRIVE-IN— 334-3400. #1—Thru Nov. 3: "Dead Zone." Beg. Nov. 4: "Deal of the Century." #2—"Richard Pryor Here and Now." #3—"Going Berserk."

574. WESTBURY—WESTBURY— 333-1911. #1—"Tender Mercies." #2—"Risky Business."

Suffolk County

601. BABYLON—BABYLON— 669-3399. "Rumble Fish."

602. BABYLON—RKO— 669-0700. #1—"Richard Pryor Here and Now." #2—"All the Right Moves."

603. BABYLON—SOUTH BAY— 587-7676. #1—Thru Nov. 3: "Dead Zone." #2—Thru Nov. 3: "Educating Rita." #3—Thru Nov. 3: "The Wicked Lady."

604. BAY SHORE—CINEMA— 665-1722. "Going Berserk."

606. BAY SHORE—LOEWS SOUTH SHORE MALL— 666-4000. #1—"Never Say Never Again." #2—"Under Fire."

609. BRENTWOOD—BRENTWOOD— 273-3900. Thru Nov. 3: "Risky Business." Beg. Nov. 4: "Nightmares."

615. COMMACK—DRIVE-IN— 499-2900. Closed.

616. COMMACK—MAYFAIR— 543-0707. "Richard Pryor Here and Now."

617. **COMMACK–RKO–** 499-4545. #1–"All the Right Moves." #2–"The Big Chill."

619. **CORAM–CORAM–** 698-7200. Thru Nov. 3: "Never Say Never Again."

621. **CORAM–PINE–** 698-6442. #1–Thru Nov. 3: "Mr. Mom." #2–Thru Nov. 3: "Brainstorm."

622. **DEER PARK–DEER PARK–** 667-2440. Thru Nov. 3: "Richard Pryor Here and Now."

625. **EAST HAMPTON–CINEMAS–** 324-0448. #1–"Rumble Fish." #2–"Never Say Never Again." #3–Thru Nov. 3: "All the Right Moves." Beg. Nov. 4: "Deal of the Century." #4–"Educating Rita." #5–"Dead Zone."

626. **EAST NORTHPORT–LARKFIELD–** 261-0043. Thru Nov. 3: "The Wicked Lady."

627. **EAST SETAUKET–RKO FOX–** 473-2400. "All the Right Moves."

628. **ELWOOD–ELWOOD–** 499-7800. #1–Thru Nov. 3: "Never Say Never Again." #2–Thru Nov. 3: "Dead Zone."

629. **FARMINGVILLE–COLLEGE PLAZA–** 698-2200. #1–"Brainstorm." #2–"The Wicked Lady."

631. **HAUPPAUGE–HAUPPAUGE–** 265-1814. Program unavailable.

632. **HUNTINGTON–RKO SHORE–** 421-5200. #1–"Never Say Never Again." #2–"Richard Pryor Here and Now." #3–"All the Right Moves." #4–Thru Nov. 3: "The Wicked Lady." Beg. Nov. 4: "Osterman Weekend."

633. **HUNTINGTON–RKO WHITMAN–** 423-1300. Thru Nov. 3: "Possession." Beg. Nov. 4: "Deal of the Century."

634. **HUNTINGTON–RKO YORK–** 421-3911. "Going Berserk."

635. **ISLIP–ISLIP–** 581-5200. #1–Thru Nov. 3: "The Big Chill." Beg. Nov. 4: "Deal of the Century." #2–"Richard Pryor Here and Now." #3–Thru Nov. 3: "Risky Business." Beg. Nov. 4: "Osterman Weekend."

636. **KINGS PARK–KINGS PARK–** 269-4422. Thru Nov. 3: "Risky Business."

637. **LAKE GROVE–RKO SMITH HAVEN MALL–** 724-9550. "Brainstorm."

638. **LAKE RONKONKOMA–LAKESIDE–** 981-7100. Thru Oct. 27: "Mr. Mom."

640. **MATTITUCK–MATTITUCK–** 298-4405. #1–"The Big Chill." #2–"Richard Pryor Here and Now." #3–Thru Nov. 3: "Possession." Beg. Nov. 4: "Osterman Weekend."

641. **MONTAUK–THE MOVIES–** 668-2393. Thru Nov. 3: "Risky Business."

642. **NESCONSET–SMITHTOWN ALL-WEATHER INDOOR–** 265-8118. *Indoor:* "Going Berserk." *Outdoor:* Thru Nov. 3: "Possession." Beg. Nov. 4: "Deal of the Century."

643. **NORTH BABYLON–NORTH BABYLON–** 667-2495. #1–Thru Nov. 3: "Possession." #2–Thru Nov. 3: "Risky Business."

644. **NORTHPORT–NORTHPORT–** 261-8600. Thru Nov. 3: "Risky Business." Beg. Nov. 4: "Nightmares."

645. **OAKDALE–OAKDALE–** 589-8118. Thru Nov. 3: "Easy Money." Beg. Nov. 4: "Mr. Mom."

648. **PATCHOGUE–PATCHOGUE–** 475-0601. #1–"All the Right Moves." #2–"Never Say Never Again." #3–"Educating Rita."

649. **PATCHOGUE–RKO PLAZA–** 475-5225. #1–"Richard Pryor Here and Now." #2–"Going Berserk."

650. **PATCHOGUE–SUNRISE ALL-WEATHER INDOOR–** 363-7200. Indoor: "Dead Zone." Outdoor: Thru Nov. 3: "Sex and Violence." Beg. Nov. 4: "Possession."

651. **PATCHOGUE–SUNWAVE–** 475-7766. #1–Thru Nov. 3: "Possession." Beg. Nov. 4: "Osterman Weekend." #2–Thru Nov. 3: "Under Fire." Beg. Nov. 4: "Deal of the Century."

653. **PORT JEFFERSON–MINI EAST–** 928-6555. #1–"Going Berserk." #2–Thru Nov. 3: "Possession." Beg. Nov. 4: "Deal of the Century."

654. **PORT JEFFERSON STATION–RKO BROOKHAVEN–** 473-1200. "National Lampoon's Vacation."

655. **RIVERHEAD–SUFFOLK–** 727-3133. Thru Nov. 3: "Risky Business." Beg. Nov. 4: "Beyond the Limit."

657. **SAG HARBOR–SAG HARBOR–** 725-0010. Nov. 4-6: "Flight of the Eagle."

658. **SAYVILLE–SAYVILLE–** 589-0232. #1–"The Big Chill." #2–Thru Nov. 3: "Risky Business." #3–Thru Nov. 3: "Mr. Mom." Beg. Nov. 4: "Beyond the Limit."

662. **SMITHTOWN–SMITHTOWN–** 265-1551. "Never Say Never Again."

663. **SOUTHAMPTON–SOUTHAMPTON–** 283-1300. #1–"The Big Chill." #2–Thru Nov. 3: "Brainstorm." Beg. Nov. 4: "Osterman Weekend." #3–Thru Nov. 3: "Under Fire." Beg. Nov. 4: "Richard Pryor Here and Now."

664. **STONY BROOK–LOEWS–** 751-2300. #1–"Dead Zone." #2–"The Big Chill." #3–"Richard Pryor Here and Now."

667. **WESTHAMPTON–HAMPTON ARTS–** 288-2600. Thru Nov. 3: "Richard Pryor Here and Now." Beg. Nov. 4: "Osterman Weekend."

668. **WESTHAMPTON–WESTHAMPTON–** 288-1500. "Going Berserk."

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE–BEDFORD PLAYHOUSE–** 234-7300. #1–Thru Nov. 3: "Under Fire." Beg. Nov. 4: "Osterman Weekend." #2–"Richard Pryor Here and Now."

701. **BEDFORD VILLAGE–CINEMA 22–** 234-9577. Thru Nov. 3: "Dead Zone." Beg. Nov. 4: "Deal of the Century."

702. **BRONXVILLE–BRONXVILLE–** 961-4030. #1–"Rumble Fish." #2–"The Wicked Lady." #3–Thru Nov. 3: "Moon in the Gutter." Beg. Nov. 4: "Deal of the Century."

705. **GREENBURGH–CINEMA 100–** 946-4680. #1–"The Wicked Lady." #2–"Going Berserk."

707. **HARRISON–SILVER SCREEN CINEMA.–** 835-2961. Oct. 31-Nov. 1: "Last Tango in Paris." Nov. 2-4: "Cousin, Cousine"; "The Man Who Loved Women." Nov. 5-6: "L'Adolescente"; "The Last Metro."

708. **HARTSDALE–CINEMA–** 428-2200. #1–"Richard Pryor Here and Now." #2–Beg. Nov. 4: "Deal of the Century." #3–"The Big Chill." #4–Thru Nov. 3: "Under Fire."

709. **LARCHMONT–PLAYHOUSE–** 834-3001. "Educating Rita."

710. **MAMARONECK–PLAYHOUSE–** 698-2200. #1–Thru Nov. 3: "Zelig." Beg. Nov. 4: "Deal of the Century." #2–Thru Nov. 3: "Possession." Beg. Nov. 4: "Osterman Weekend." #3–"Never Say Never Again." #4–"Going Berserk."

711. **MOUNT KISCO–MOUNT KISCO–** 666-6900. #1–"The Big Chill." #2–"Never Say Never Again."

712. **MOUNT VERNON–PARKWAY–** 664-3311. Thru Nov. 3: "Mr. Mom." Beg. Nov. 4: "Risky Business."

713. **NEW ROCHELLE–LOEWS–** 632-1700. #1–"The Big Chill." #2–"Richard Pryor Here and Now."

714. **NEW ROCHELLE–RKO PROCTORS–** 632-1100. #1–"Going Berserk." #2–"The Wicked Lady." #3–"Dead Zone." #4–Thru Nov. 3: "All the Right Moves." Beg. Nov. 4: "City of the Walking Dead." #5–Thru Nov. 3: "Possession." Beg. Nov. 4: "Deal of the Century."

715. **NEW ROCHELLE–TOWN–** 632-4000. "Never Say Never Again."

716. **OSSINING–ARCADIAN–** 941-5200. #1–Thru Nov. 3: "Never Say Never Again." #2–Thru Nov. 3: "The Big Chill." Beg. Nov. 4: "Deal of the Century."

717. **PEEKSKILL–BEACH–** 737-6262. #1–Thru Nov. 3: "The Big Chill." #2–Thru Nov. 3: "Going Berserk." #3–Thru Nov. 3: "The Wicked Lady." #4–Thru Nov. 3: "Possession."

719. **PEEKSKILL–WESTCHESTER MALL–** 528-8822. #1–"Never Say Never Again." #2–"Richard Pryor Here and Now." #3–"Dead Zone." #4–"All the Right Moves."

720. **PELHAM–PICTURE HOUSE–** 738-3160. Thru Nov. 3: "Risky Business."

722. **RYE–RYE RIDGE–** 939-8177. #1–"Dead Zone." #2–"Under Fire."

723. **SCARSDALE–FINE ARTS–** 723-6699. Thru Nov. 3: "Lonely Hearts." Beg. Nov. 4: tent. "The Return of Martin Guerre."

724. **SCARSDALE–PLAZA–** 725-0078. Thru Nov. 3: "Risky Business." Beg. Nov. 4: "Mr. Mom."

727. **WHITE PLAINS–GALLERIA–** 997-8198. #1–"Never Say Never Again." #2–"Dead Zone."

728. **WHITE PLAINS–UA CINEMA–** 946-2820. "All the Right Moves."

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730. YONKERS—CENTRAL PLAZA— 793-3232. #1—program unavailable. #2—"All the Right Moves."

731. YONKERS—KENT— 237-3440. Thru Nov. 3: "Possession"; "The Entity." Beg. Nov. 4: "Risky Business."

732. YONKERS—MOVIELAND— 793-0002. #1—"The Right Stuff." #2—"Never Say Never Again." #3—"The Big Chill." #4—"Going Berserk."

733. YONKERS—PARK HILL— 969-4477. #1—Thru Nov. 3: "Under Fire." #2—Thru Nov. 3: "Richard Pryor Here and Now." #3—Thru Nov. 3: "Dead Zone."

735. YORKTOWN HEIGHTS—TRIANGLE— 245-7555. #1—Thru Nov. 3: "Under Fire." #2—Thru Nov. 3: "Educating Rita."

Rockland County

744. NANUET—ROUTE 59— 623-3355. Thru Nov. 3: "Brainstorm." Beg. Nov. 4: "Cross Creek."

746. NEW CITY—TOWN— 634-5100. #1—Thru Nov. 3: "The Big Chill." #2—"Dead Zone."

747. NEW CITY—UA CINEMA 304— 634-8200. #1—"All the Right Moves." #2—"Never Say Never Again."

748. NYACK—CINEMA EAST— 358-6631. Thru Nov. 3: "Fanny & Alexander." Beg. Nov. 4: "Osterman Weekend."

751. PEARL RIVER—CENTRAL— 735-2530. "All the Right Moves."

752. PEARL RIVER—PEARL RIVER— 735-6500. "Under Fire."

754. SPRING VALLEY—CINEMA 45— 352-1445. "Going Berserk."

755. STONY POINT—9 W CINEMA— 942-0303. Thru Nov. 3: "Brainstorm."

756. SUFFERN—LAFAYETTE— 357-6030. "Return of the Jedi."

758. WEST HAVERSTRAW—PLAZA— 947-2220. Thru Nov. 3: "Under Fire."

Connecticut

(Area Code 203)
Fairfield County

770. BRIDGEPORT—RKO MERRITT TWIN— 374-0026. #1—"All the Right Moves"; "Possession." #2—"Dead Zone."

773. BROOKFIELD—FINE ARTS— 775-0070. #1—Thru Nov. 3: "Possession." #2—Thru Nov. 3: "Mr. Mom."

774. DANBURY—CINE— 743-2200. #1—Thru Nov. 3: "The Big Chill." #2—Thru Nov. 3: "Educating Rita." #3—Thru Nov. 3: "The Wicked Lady."

775. DANBURY—CINEMA— 748-2923. #1—Thru Nov. 3: "Brainstorm." #2—Thru Nov. 3: "All the Right Moves."

777. DANBURY—PALACE— 748-7496. #1—Thru Nov. 3: "Richard Pryor Here and Now." #2—Thru Nov. 3: "Dead Zone." #3—Thru Nov. 3: "Never Say Never Again."

778. DARIEN—PLAYHOUSE— 655-0100. "The Big Chill."

779. FAIRFIELD—COMMUNITY— 255-6555. #1—Thru Nov. 3: "Dead Zone." #2—Thru Nov. 3: "Richard Pryor Here and Now."

780. FAIRFIELD—COUNTY— 334-1411. Thru Nov. 3: "Hell's Angels Forever."

782. GREENWICH—PLAZA— 869-4030. #1—Thru Nov. 3: "The Big Chill." #2—Thru Nov. 3: "Educating Rita." #3—Thru Nov. 3: "Brainstorm."

783. NEW CANAAN—PLAYHOUSE— 966-0600. "Never Say Never Again."

784. NORWALK—CINEMA— 838-4504. #1—Thru Nov. 3: "Richard Pryor Here and Now." #2—Thru Nov. 3: "Dead Zone."

785. NORWALK—NORWALK— 866-3010. Thru Nov. 3: "Hell's Angels Forever."

788. SOUTH NORWALK—SONO— 866-9202. Oct. 31-Nov. 1: "Play It Again Sam"; "Casablanca." Nov. 2-4: "The White Rose." Nov. 5-6: "L'Etoile du Nord."

789. SPRINGDALE—STATE— 325-0250. "Risky Business."

790. STAMFORD—AVON— 324-9205. #1—Thru Nov. 3: "Richard Pryor Here and Now." #2—Thru Nov. 3: "Under Fire."

791. STAMFORD—CINEMA— 324-3100. #1—Thru Nov. 3: "Never Say Never Again." #2—Thru Nov. 3: "Dead Zone." #3—Thru Nov. 3: "The Wicked Lady."

792. STAMFORD—RIDGEWAY— 323-5000. #1—Thru Nov. 3: "The Right Stuff." #2—Thru Nov. 3: "All the Right Moves."

793. TRUMBULL—TRANS-LUX— 374-0462. #1—Thru Nov. 3: "Never Say Never Again." #2—Thru Nov. 3: "The Big Chill." #3—Thru Nov. 3: "Under Fire."

795. WESTPORT—FINE ARTS— 227-3324. #1—Thru Nov. 3: "The Big Chill." #2—Thru Nov. 3: "The Right Stuff." #3—Thru Nov. 3: "Educating Rita." #4—Thru Nov. 3: "Never Say Never Again."

796. WESTPORT—POST— 227-0500. Thru Nov. 3: "All the Right Moves."

798. WILTON—CINEMA— 762-5678. Thru Nov. 3: "Going Berserk."

New Jersey

(Area Code 201)
Hudson County

800. ARLINGTON—LINCOLN— 997-6873. #1—Thru Nov. 3: "Never Say Never Again." Beg. Nov. 4: "Deal of the Century." #2—Thru Nov. 3: "Possession." Beg. Nov. 4: "Osterman Weekend." #3—Thru Nov. 3: "Mr. Mom." Beg. Nov. 4: "Never Say Never Again."

801. HARRISON—WARNER— 482-8550. #1—"Richard Pryor Here and Now." #2—Thru Nov. 3: "Dead Zone." Beg. Nov. 4: "Never Say Never Again."

803. JERSEY CITY—HUDSON PLAZA— 433-1100. #1—Thru Nov. 3: "All the Right Moves." #2—Beg. Nov. 4: "Deal of the Century."

805. JERSEY CITY—STATE— 653-5200. #1—"Going Berserk." #2—"The Wicked Lady." #3—"Never Say Never Again."

806. SECAUCUS—LOEWS HARMON COVE— 866-1000. #1—"Richard Pryor Here and Now." #2—"All the Right Moves." #3—"Dead Zone." #4—"Possession."

807. SECAUCUS—LOEWS MEADOW— 866-6161. #1—"Under Fire." #2—"Never Say Never Again." #3—"Rumble Fish." #4—"The Big Chill." #5—"The Wicked Lady." #6—"Going Berserk."

809. WEST NEW YORK—MAYFAIR— 865-2010. Thru Nov. 3: "Risky Business"; "Nightshift." Beg. Nov. 4: "Revenge of the Ninja"; "Rocky III."

Essex County

810. BLOOMFIELD—CENTER— 748-7900. "Richard Pryor Here and Now."

811. BLOOMFIELD—RKO ROYAL— 748-3555. #1—"Dead Zone." #2—"Never Say Never Again."

813. CEDAR GROVE—CINEMA 23— 239-1462. Thru Nov. 3: "Brainstorm." Beg. Nov. 4 (tent.): "Cross Creek."

817. LIVINGSTON—COLONY— 992-0800. #3—"Risky Business." #4—"Beyond the Limit."

818. MAPLEWOOD—MAPLEWOOD— 763-3100. Thru Nov. 3: "Under Fire." Beg. Nov. 4: "Educating Rita."

819. MILLBURN—RKO— 376-0800. #1—Thru Nov. 3: "Going Berserk." Beg. Nov. 4: "Osterman Weekend." #2—"Brainstorm."

821. MONTCLAIR—CLARIDGE— 746-5564. #1—"Zelig." #2—"Under Fire." #3—Thru Nov. 3: "Fanny & Alexander." Beg. Nov. 4: "The Return of Martin Guerre."

822. MONTCLAIR—WELLMONT— 783-9500. #1—"Going Berserk." #2—"Trading Places." #3—Thru Nov. 3: "Possession." Beg. Nov. 4: "Deal of the Century."

828. VERONA—VERONA— 239-0880. "Rumble Fish."

830. WEST ORANGE—ESSEX GREEN— 731-7755. #1—"Never Say Never Again." #2—program unavailable. #3—"All the Right Moves."

Union County

841. CRANFORD—RKO— 276-9120. #1—"Educating Rita." #2—"Possession."

842. ELIZABETH—ELMORA— 352-3483. "Mr. Mom."

843. ELIZABETH—LIBERTY TWIN— 351-5140. #1—Thru Nov. 3: "Risky Business." Beg. Nov. 4: "Nightmares"; "Psycho II." #2—Thru Nov. 3: "Possession"; "Fifth Floor." Beg. Nov. 4: "Beyond the Limit."

846. LINDEN—TWIN— 925-9787. #1—Thru Nov. 3: "Going Berserk." #2—Thru Nov. 3: "Possession."

848. ROSELLE PARK—PARK— 245-0358. "Risky Business."

849. SUMMIT—STRAND— 273-3900. Thru Nov. 3: "Fanny & Alexander."

851. UNION—FIVE POINTS— 964-3466. "Never Say Never Again."

852. UNION—LOST PICTURE SHOW— 964-4497. Program unavailable.

854. UNION—RKO— 686-4373. #1—"Richard Pryor Here and Now." #2—"Dead Zone."

857. WESTFIELD—RIALTO— 232-1288. #1—"Going Berserk." #2—"The Wicked Lady." #3—Thru Nov. 3: "Under Fire." Beg. Nov. 4: "Cross Creek."

Bergen County

862. EDGEWATER—LOEWS SHOWBOAT— 941-3660. #1—"Under Fire." #2—"Richard Pryor Here and Now." #3—"The Big Chill." #4—"Possession."

863. EMERSON—TOWN— 261-1000. Thru Nov. 3: "The Big Chill."

864. FAIR LAWN—HYWAY— 796-1717. #1—"Going Berserk." #2—Thru Nov. 3: "Under Fire." Beg. Nov. 4 (tent.): "Deal of the Century."

867. FORT LEE—LINWOOD— 944-6900. #1—"Never Say Never Again." #2—Thru Nov. 3: "The Wicked Lady." Beg. Nov. 4: "Deal of the Century."

868. FORT LEE—SHARON— 224-0202. "All the Right Moves."

873. OAKLAND—TWIN— 337-4478. #1—"Never Say Never Again." #2—"Richard Pryor Here and Now."

874. PALISADES PARK—PARK LANE— 944-1086. #1—Thru Nov. 3: "Mr. Mom." #2—Thru Nov. 3: "Risky Business."

875. PARAMUS—BERGEN MALL— 845-4449. Thru Nov. 3: "Rumble Fish." Beg. Nov. 4: "Testament."

876. PARAMUS—CINEMA 35— 845-5070. "Going Berserk."

877. PARAMUS—DRIVE-IN— 368-1440. Thru Nov. 3: "Possession"; "Revenge of the Cheerleaders."

878. PARAMUS—RKO ROUTE 4— 487-7909. #1—"The Right Stuff." #2—Closed. #3—"The Big Chill." #4—"Never Say Never Again." #5—"Richard Pryor Here and Now." #6—"Dead Zone." #7—"All the Right Moves."

879. PARAMUS—RKO ROUTE 17— 843-3830. #1—Closed. #2—Closed.

882. RIDGEFIELD PARK—RIALTO— 641-2115. Thru Nov. 3: "Risky Business." Beg. Nov. 4: "Zelig."

883. RIDGEWOOD—RKO WARNER— 444-1234. #1—"The Big Chill." #2—"Dead Zone."

885. RUTHERFORD—WILLIAMS CENTER— 933-3700. #1—Thru Nov. 3: "Risky Business." #2—Thru Nov. 3: "Mr. Mom."

887. TENAFLY—BERGEN— 567-0004. "Educating Rita."

889. WESTWOOD—PASCACK— 664-3200. "Never Say Never Again."

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

ALL THE RIGHT MOVES—(1hr. 30m., '83) Reviewed in this issue. R. **32, 54, 105, 109, 114, 201, 203, 234, 306, 403, 411, 418, 428, 512, 517, 523, 528, 540, 557, 567, 602, 617, 625, 627, 632, 648, 714, 719, 728, 730, 747, 751, 770, 775, 792, 796, 803, 806, 830, 868, 878**

BAD BOYS—(2hrs. 3m., '83) Sean Penn is first-rate as Mick O'Brien, a violent 16-year-old Chicago thief. Small but well-knit, like Cagney, Penn has the small man's hostility and a way of going farther than anyone expects—his Mick triumphs out of daring. The movie holds you with the question: Is this little sadist going to become a person? But the rest of *Bad Boys* is shrewdly calculated demagoguery—both violent and impeccably "moral." The director, Richard Rosenthal, is good at violence—the scenes in the grimy youth prison are convincingly volatile and scary. But Rosenthal is a sucker for a cliché, and his screenwriter, Richard Di Lello, provides a barrelful. Di Lello thinks in racial stereotypes—smart Jew, dumb Swede, violent black, and so on—and he's learned the hack's trick of balancing good and bad characters within each group, a neat trick that allows an essentially demagogic piece of work to avoid the appearance of racial prejudice. With Reni Santoni, Eric Gurry, and Esai Morales. R. **406**

BALLAD OF GREGORIO CORTEZ, THE—(1hr. 39m., '83) Based on a true story, the life of a Mexican cowhand and his confrontation with a Texas sheriff, due to an interpreter's mistranslation. Dir. Robert M. Young, with Edward James Olmos. PG. **62**

BEYOND THE LIMIT—(1hr. 43m., '83) Feeble, miscast version of the excellent Graham Greene novel, *The Honorary Consul.* Michael Caine is the minor British diplomat kidnapped by guerillas in a small Argentine city; Richard Gere the young doctor of mixed Paraguyan-English descent who sleeps with Caine's young wife. Gere doesn't look at people the way a doctor does, and he walks with his rolling-hips, Rodeo Drive saunter; his British accent slips on and off like a false mustache applied with watery glue. The movie lacks atmosphere, tension, clarity—everything. Directed by John Mackenzie, who has shown great promise with *The Long Good Friday.* **42, 511, 513, 655, 658, 817, 843**

BIG CHILL, THE—(1hr. 44m., '83) Plastic *weltschmerz.* A sixties counterculture veteran, "too pure" to fit in anywhere, has inexplicably killed himself. His closest friends from college days, now all in their mid-thirties, gather for the funeral and then stay on at the beautiful South Carolina home of two of the friends. In the wake of the suicide, their dismay over the way their lives have changed since the sixties rises to the surface; much group therapy, self-recrimination and self-justification follows. With its eight moderately famous actors going at full pitch, *The Big Chill* is occasionally entertaining as an ensemble comedy, but the movie's attitudes are fake. The director, Lawrence Kasdan, and the screenwriter, Barbara Benedek, seem to be saying that if you were touched by the sixties your only choices are embracing the system uncritically or committing suicide. And Kasdan's slick style doesn't fit the subject. He's made a film about self-questioning and self-doubt—highly tentative emotions—with the shallow effectiveness and "pace" of a hit Broadway show. The movie is composed of tiny vignettes leading to a punch line or a reversal of expectations. It's all rhythm and no melody. With Kevin Kline, William Hurt, Jeff Goldblum, Tom Berenger, Glenn Close, Mary Kay Place, Jobeth Williams, and Meg Tilly. **6, 24, 72, 85, 92, 205, 234, 236, 304, 407, 412, 414, 450, 500, 521, 529, 531, 541, 550, 559, 567, 617, 635, 640, 658, 663, 664, 708, 711, 713, 716, 717, 732, 746, 774, 778, 782, 793, 795, 807, 862, 863, 878, 883**

BLUE THUNDER—(1hr. 50m., '83) In Los Angeles, police helicopters break up robberies, swoop under bridges, and flip backward in 360 degree loops. They do everything but help old ladies cross the street and remove chewing gum from beneath park benches. But wait! Unnamed fascist elements in the federal government want to change this noble machine from a benign instrument of urban patrol to an attack weapon that machine guns unruly citizens from the air. They introduce Blue Thunder, a and we can tell that the helicopter is evil—it's test pilot (Malcolm McDowell) has hair dyed Nazi blond and an irritatingly flip British accent. An honest cop (Roy Scheider) kidnaps the bird and does battle with the evil pilot as well as a pair of F-16s and a variety of police cars. Exciting and well-made, *Blue Thunder* is still kid stuff. With Daniel Stern, Candy Clark, and the late Warren Oates. Written by Dan O'Bannon and Don Jakoby; directed by John Badham. R. **222**

BRAINSTORM—(1hr. 46m., '83) Plenty of thrills but not much sense in this science-fiction potboiler about a helmet that transfers any experience—eating, sex, death, you name it—from the person wearing it to any other person also wearing the helmet. The experiences can also be taped; one man makes a loop out of someone's orgasm and plays it all night. A woman scientist, in the throes of a heart attack, records that too, and her colleague moves heaven and earth to replay the tape and go through the experience with her (but why?). Directed by Douglas Trumbull. Louise Fletcher gives a full-bodied performance as a passionately committed scientist. Also starring Christopher Walken, Cliff Robertson, and the late Natalie Wood. PG. **45, 109, 206, 234, 308, 401, 403, 423, 512, 519, 533, 536, 541, 621, 629, 637, 663, 744, 755, 775, 782, 813, 819**

CARMEN—(1hr. 39m., '83) A director-choreographer in present day Spain searches for a leading lady who captures his ideal vision of Carmen. He eventually finds her in an untried young dancer ironically named Carmen. As the rigors of rehearsal become more and more intense, they find themselves living the "Carmen" story of love and treachery. Dir. Carlos Saura, with Antonio Gades, Laura Del Sol. R. **55**

CROSS CREEK—(2hrs. 1m., '83) Fearfully sanctimonious portrait of Marjorie Kinnan Rawlings, author of *The Yearling.* In the twenties, Rawlings (Mary Steenburgen), getting nowhere with her imitation gothic romances, leaves her husband and strikes off on her own, settling in a swampy Florida orange grove, refusing all company save that of a faithful black servant. Day after day, she sits on her porch, grimly pecking at her typewriter, while her backwoods neighbors—impoverished, ignorant, loving—live out the tumultuous lives that she will later transform into fiction. Screenwriter Dalene Young, adapting Rawlings's memoirs, has given us a myth of The Creative Writer. As far as we can see, Rawlings becomes a writer through sheer will power. Ideas, wit, perception have nothing to do with it. Mary Steenburgen, once a lovely comedienne, makes Rawlings prim, forbidding and manipulative. So dislikable a woman has rarely been celebrated as a heroine, so much plain snobbery and deviousness rarely presented as remarkable strength. In all, the movie treats this minor writer with a degree of reverence that might be considered excessive for a film biography of William Faulkner or Flannery O'Connor. Rip Torn and Dana Hill, as a warring father and daughter, restore some human reality, but not enough. Directed by Martin Ritt. PG. **744, 813, 857**

★ **DANTON**—(2hrs. 15m., '83) Andrzej Wajda's thrilling, heroically declamatory drama of the French Revolution unites the twin traditions of epic and avant-garde theater triumphantly. Gérard Depardieu, in his greatest performance to date, is the life-loving, sensual, careless, and affectionate Danton; the Polish actor Wojciech Psoniak, who can turn his face into a death mask at will, plays the dictatorial Robespierre. The time is 1793, more than four years after the storming of the Bastille, and the Terror is under way. Returning from the country, Danton hopes to argue Robespierre out of his dictatorial ways. The battle is fought with a battery of speeches—the speechmaking is almost orgiastic—until Danton, losing his voice, also loses his life. Jean-Claude Carrière has adapted *L'Affaire Danton,* a play written in the early thirties by a Polish woman, Stanislawa Przybyszewska; with the help of Wajda, a Polish patriot in exile, Carrière has shaped the material so as to suggest parallels with contemporary Poland. With Patrice Chéreau as Camille Desmoulins and a large group of extraordinary French and Polish actors. R. **86**

DEAL OF THE CENTURY—(1hr. 38m., '83) A satiric comedy about the international arms-sales business. With Chevy Chase, Gregory Hines, Sigourney Weaver. Dir. William Friedkin. PG. **23, 37, 93, 109, 201, 206, 211, 234, 305, 307, 407, 412, 413, 420, 428, 512, 526, 529, 541, 554, 573, 625, 633, 635, 642, 651, 653, 701, 702, 708, 710, 714, 716, 800, 803, 822, 864, 867**

EASY MONEY—(1hr. 35m., '83) A family man decides to give up all of his bad habits for a year in order to inherit ten million dollars. Dir. James Signorelli, with Rodney Dangerfield, Geraldine Fitzgerald. R. **38, 442, 511, 530, 542, 645**

EDUCATING RITA—(1hr. 50m., '83) In Lewis Gilbert's very decent version of Willy Russell's long-running London stage hit, Michael Caine is wonderful as an alcoholic professor of literature who just doesn't give a damn anymore. The professor is awakened by a 26-year-old "open university" student who has a genuine, awkward, unappeasable hunger for literature. The two of them conduct a passionate but entirely chaste affair. As the student, an unlettered hairdresser who blossoms under the professor's tutelage, Julie Walters conveys the stirringly old-fashioned notion that education is what allows any of us to become a human being. The film's triumph is that it makes this Victorian notion neither priggish nor musty. **20, 62, 93, 113, 212, 300, 414, 447, 541, 559, 567, 603, 625, 648, 709, 735, 774, 782, 795, 818, 841, 887**

ENTITY, THE—(1hr. 56m., '83) An unexplained, paranormal presence terrorizes a woman's body and soul. With Barbara Hershey, Ron Silver and David Labiosa. Dir. Sidney J. Furie. R. **731**

★ **FANNY & ALEXANDER**—(3hrs. 20m., '83) Ingmar Bergman has described this epic family chronicle as his last film, and like many conscious summings-up, it is heavy with purpose, "eloquent," overexplicit and even a bit banal. Yet it inspires gratitude, for along with the obviousness, there is much pleasure in spinning out stories. In an unnamed provincial city, the generations of the Ekdahl clan meet on Christmas Day 1907, and for about an hour the movie is filled with luscious furnishings, food, and a richness of greeting and affection we've never noticed in Bergman's modern-day films. Bergman is offering his most explicit testimonial to the material and sensual life. But darkness gathers around the edges. One of the Ekdahl men dies, and his young wife marries the town's bishop, a handsome sadist living in a horribly austere palace. The movie then becomes a comic/gothic variant on *Hamlet,* intentionally cheesy and melodramatic. Bergman seems to be telling us that his own subtle art has always drawn on this kind of hokum, but his timing is too slow, his touch too heavy—it's not exhilarating play. Starring Gunn Wallgren as the family matriarch, Jarl Kulle as a womanizing restaurateur, Ewa Froling as the widow, Jan Malmsjo as the bishop. Cinematography by Sven Nykvist. **70, 92, 213, 537, 748, 821, 849**

FLASHDANCE—(1hr. 36m., '83) About a working woman's nighttime release from reality. Dir. Adrian Lyne, with Jennifer Beals. R. **38, 90**

GOING BERSERK—(1hr. 23m., '83) Religious cults, political figures and aerobic exercise are just part of this zany comedy featuring the cast of SCTV. Dir. David Steinberg, with John Candy, SCTV cast. R. **9, 30, 46, 78, 97, 102, 103, 109, 201, 206, 210, 212, 235, 237, 300, 306, 407, 413, 420, 427, 439, 512, 518, 533, 536, 552, 567, 571, 573, 604, 634, 642, 649, 653, 668, 705, 710, 714, 717, 732, 754, 798, 805, 807, 819, 822, 846, 857, 864, 876**

GREY FOX, THE—(1hr. 32m., '83) A very beautiful, rather placid western from Canada. The veteran stunt man Richard Farnsworth, who recently, in his fifties, became an actor, stars as Bill Miner, an actual stagecoach robber who managed to survive into the twentieth century. Farnsworth, who is tall and powerful, with magnificent blue eyes and a handlebar mustache, has a preternatural stillness about him that is uncanny. He has great authority. The director, Phillip Borsos, has photographed the mountains, plains, and scraggly frontier towns of British Columbia—God's country—in fresh morning light or the elegiac tones of dusk. The photography is so beautiful that you seem to be seeing certain archtypal things—a train rounding a bend—for the first time. If only the movie were more exciting, it might have been great. PG. **526, 555**

HANNA K—(1hr. 41m., '83) Vacuous, almost inane Costa-Gavras morality play set in Israel, starring the overly familiar Jill Clayburgh as a woman trying to decide among three lovers—her husband (Jean Yanne) a French Catholic she has left behind in Paris; her Israeli boyfriend (Gabriel Byrne), a prosecutor who has gotten her pregnant and whom she faces on opposite sides of a case; and a Palestinian (Mohamed Bakri), who has been arrested for entering the country illegally and who may or may not be a terrorist. She turns from one man to the other and then to a third, and then back to the first, and so on, and she has the entire world hanging on her decision. Trying for a suave and allusive tone, Costa-Gavras makes his Israelis sound like Parisians looking for a café. R. 44, 93

★ **HEART LIKE A WHEEL**—(1hr. 53m., '83) Jonathan Kaplan's dandy little film about Shirley Muldowney (Bonnie Bedelia), the champion professional drag racer, offers the most convincing picture yet of the difficulties encountered by a working-class woman who asserts herself in a field dominated by men. What's wonderful about the movie is its sense of actuality—its funny, clear-sighted view of people in all their strengths and limitations. Bedelia gives a tender and shrewd performance, startlingly tough at times. In our sexually retrograde cinema, a woman with pride is still something to get excited about. Co-starring Beau Bridges as Muldowney's lover, patron, and rival. 60

HEARTLAND REGGAE—(1hr. 30m., '83) Filmed in Jamaica, featuring concert footage of Peter Tosh, Judy Mowatt, and the late Bob Marley, revealing the political and spiritual heartbeat of reggae. Dir. Jim Lewis. 220

HEAT AND DUST—(2hrs. 10m., '83) The best film yet from the team of Ismail Merchant (producer), Ruth Prawer Jhabvala (screenwriter), and James Ivory (director), but still not good enough. Adapting her own 1975 novel, Jhabvala has worked out a past-and-present parallel structure that is more cumbersome than expressive. In the 1920s, the lovely Olivia (Greta Scacchi), wife of a British (colonial) administrator in India (Christopher Cazenove), grows bored with the restrictions of her life and commences an affair with the dissolute leader—the nawab (Shashi Kapoor)—of a small, independent Indian state. Sixty years later, Olivia's grand-niece Anne (Julie Christie), rootless and unmarried, haunts India, looking for traces of Olivia's life, and herself falls into an affair with a young married Indian. The movie jumps back and forth, setting out its parallels in so mechanical a way that when Olivia becomes pregnant we know that sixty years later Anne will become pregnant, too. The construction is clumpingly literary and visually static, without the rhythm or sensuousness that the story requires. Almost everything set in the present is flat, but the colonial life of the twenties is glamorous and fun. If only Kapoor's seduction of Scacchi had some heat in it, the movie might have taken off. With Nicolas Grace as an arch chatterbox. 56

KOYAANISQATSI—(1hr. 27m., '83) A non-verbal film based on the ancient Hopi word meaning "life out of balance." Dir Godfrey Reggio, music by Philip Glass. 51

L'ETOILE DU NORD—(1hr. 41m., '83) Based on the book by Georges Simenon, a mystery surrounding a murder aboard a train. Dir. Pierre Granier-Deferre, with Simone Signoret, Phillipe Noiret. PG. 788

★ **LIQUID SKY**—(1hr. 52m., '83) A perversely beautiful and crazy science fiction fantasy made by Russian émigrés living in New York. Unseen aliens, searching for heroin, land on the roof of a downtown apartment building and attach themselves to Margaret (Anne Carlisle), a New Wave fashion model whose friends use lots of drugs. The aliens, it turns out, also want a euphoria-inducing chemical secreted by the brain during sex. Since Margaret is constantly beseiged by seducers and rapists of both sexes, she provides lots of chemicals for the aliens. By the end, Margaret has killed off all her lovers and tormenters, and she ascends to heaven in the flying saucer. Director Slava Tsukerman, here since 1976, celebrates and satirizes the New York demimonde of spaced-out models, junkies, performance artists. Margaret and her friends live for the night, for their dress-up rituals, for the shared fantasy of turning themselves into a work of art. Tsukerman makes them as weird as Martians, and he turns New York's somber towers into the coldly monumental peaks of some comic-book planet. The movie is funny, lewd, and sometimes even powerful. 6

LONELY HEARTS—(1hr. 35m., '83) In this prizewinning Australian film, a middle-aged piano tuner (Norman Kaye) and a thirtyish virgin (Wendy Hughes) fumble their way towards sex and romance. Director Paul Cox and screenwriter John Clarke have captured the crabby irritability of lower middle class life, the crankiness of people who have achieved gentility but not style, who have cut themselves off from the life of the senses without having the energy to satisfy themselves in any other way. Cox is sympathetic to this milieu, but also gently satirical. It's been made with superior delicacy and skill—a fine movie to see if you're feeling a bit run-down and need something that's no more jarring than another cup of tea. R. 50, 723

LONELY LADY—(1hr. 32m., '83) The story of a woman's changing life and character, beginning with teenagehood in the L.A. suburbs, and her desire to write. Dir. Harold Robbins, with Pia Zadora. R. 32

MR. MOM—(1hr., 48m., '83) A husband stays home with his three young children while Mom goes out and wins the bread. Dir. Stan Dragoti, with Teri Garr, Michael Keaton. PG. 32, 442, 503, 511, 530, 535, 547, 621, 638, 645, 658, 712, 724, 773, 800, 842, 874, 885

NATIONAL LAMPOON'S VACATION—(1hr. 40m., '83) This slapstick comedy about a very square daddy (Chevy Chase), determined against all odds to drive his family across the country to a Disneyland-type amusement park, runs along in conventional style for a while, then takes a sudden turn into black comedy. Chase and Beverly D'Angelo (playing his wife) visit back-country relatives who are so poor, crazy, and out of it that the movie teeters on the edge of desperate bad taste. The family then proceeds west with a demented, senile aunt (Imogene Coca at her most frighteningly unhinged) in tow. When she suddenly expires, they deposit her on the back lawn of her son's house, wrapped in a poncho. By this time the movie has gone over the edge. When it resumes in the earlier conventional style, you're too disturbed by what you've just seen to laugh anymore. Written by John Hughes. Directed by Harold Ramis. R. 233, 502, 516, 524, 654

NEVER CRY WOLF—(1hr. 46m., '83) Carroll Ballard, director of the classic *Black Stallion,* puts tones and shapes and textures on the screen that have never been there before. This adaptation of Farley Mowat's celebrated 1963 account of his life up north among the wolves and Eskimos is less romantic and conventionally lyrical than *The Black Stallion.* Spectacular and strikingly funny, it may be the first hip nature epic. Runty Charles Martin Smith plays the biologist deposited 300 miles north of civilization, a figure so tiny in the vast wilderness that he evokes Chaplin testing the snow with his cane in *The Gold Rush.* The biologist learns to live with the wolves and by degrees discovers that men rather than wolves are the one depleting the caribou herds in the wilderness. Yet Ballard doesn't lean too hard on the ecological point. The movie is principally a comic adventure and an imaginative recreation of the experience of the wilderness. The best scene: when the biologist falls through the ice to the bottom of a greenish lake, looks up, and can't find the hole that would lead to air and to life. PG. 70, 562

NEVER SAY NEVER AGAIN—(2hrs. 9m., '83) Reviewed in this issue. PG. 22, 32, 58, 92, 98, 100, 111, 117, 201, 206, 210, 213, 219, 225, 237, 305, 307, 401, 412, 420, 428, 439, 512, 519, 523, 526, 541, 558, 567, 606, 619, 625, 628, 632, 648, 662, 710, 711, 715, 716, 719, 727, 732, 747, 777, 783, 791, 793, 795, 800, 801, 805, 807, 811, 830, 851, 867, 873, 878, 889

NIGHTMARES—('83) A four-part anthology in which commonplace objects take on disturbing distortions. Dir. Joseph Sargent, with Christina Raines, Emilio Estevez, Lance Henriksen, Richard Masur. R. 513, 609, 644, 843

OSTERMAN WEEKEND—(1hr. 42m., '83) A suspense-thriller about an American journalist and his fear that his friends are Soviet agents. Dir. Sam Peckinpah, with Rutger Hauer, John Hurt, Dennis Hopper, Meg Foster. 30, 117, 206, 401, 407, 424, 450, 536, 541, 558, 632, 635, 640, 651, 663, 667, 700, 710, 748, 800, 819

OUTSIDERS, THE—(1hr. 34m., '83) Francis Coppola's version of S.E. (Susie) Hinton's immensely successful young-adult novel has mistakenly preserved the book's naiveté and teen-world romanticism. The heroes are working-class youths in Tulsa—greasers—who are locked in a war they don't want with mysteriously vindictive rich kids—the Socs, short for Socials. When the high-strung Johnny (Ralph Macchio) gets pushed too far, he knifes one of the Socs, and he and Ponyboy (C. Thomas Howell) go on the lam, hiding out in a deserted church. Left alone, they become sensitive, rather literary boys, as genteel as the little scholars who ride the bus home from the Lycée Français. The tone of the movie is adolescent romanticizations—utterly sincere, completely humorless, and shockingly banal. Trying for heroic lyricism, Coppola poses the kids against roiling clouds; he shoots their reflection in pools; he darkens the color, for an epic, even apocalyptic look that turns out to be more murky than anything. Kids may love it, but the only thing for adults to look at is Matt Dillon, who gives an amusingly stylized performance as a tough punk. Screenplay by Kathleen Knutsen Rowell. PG. 451

PASSION—(1hr. 27m., '83) About the making of a film composed of a series of famous paintings and musical accompaniments. Dir. Jean-Luc Godard, with Isabelle Huppert, Hanna Schygulla. R. 88

★ **PAULINE AT THE BEACH**—(1hr. 34m., '83) In French, Eng. Subtitles. The plot of this brilliant erotic comedy is just as artificial as that of a Feydeau play or *La Cage aux Folles,* but Eric Rohmer, the writer-director, is the most refined of farceurs. At a Brittainy beach community, in the month of September, six characters meet, fall in love, misunderstand each other, and part. The spectacularly beautiful Arielle Dombasle plays Marion, a sort of pedantic siren with too many fluently banal ideas about life and love; Marion instructs Pauline (Amanda Langlet), her 15-year-old cousin, and falls in love with Henry (Féodor Atkine), a cultivated roughneck, while her good-looking ex-boyfriend, Pierre (Pascal Greggory), sulks on the sidelines. Characters announce their ideas about themselves and their opinions of the others and then spring into action, contradicting everything they've just said. Despite its artificial plot *Pauline* has the tangled moral complexity and perversity of life—and the same way of tripping up certainties. Beautifully photographed by Nestor Almendros. R. 86

★ **RETURN OF MARTIN GUERRE, THE**—(1hr. 51m., '83) Plain and craftsman-like in style, but fascinating. In a small French farming village in the sixteenth century, a dour young husband Martin Guerre, leaves his wife, Bertrande, and disappears from town. Years pass without word, and then he returns. Or so it seems. The man who returns—let us call him Martin II (Gérard Depardieu)—is bigger, better-looking, and full of life. He seems to recognize everyone, and later that night his wife (Nathalie Baye) embraces him fervently. Has Martin grown up in some miraculous way? Or is this man an imposter? If he's an imposter, he's also a very good husband, and it's part of the movie's special grace to suggest that being a husband might qualify as a creative act. Director Daniel Vigne and writer Jean-Claude Carriere have made a kind of hidden love story in which the woman's desire for sexual pleasure is the most modern and disruptive element. 14, 73, 211, 723, 821

RICHARD PRYOR HERE AND NOW—(1hr. 34m., '83) Pryor's third "in person" presentation, filmed at the Saenger Theatre on Bourbon Street, the most famous thoroughfare in the French Quarter. Dir. Richard Pryor. R. 24, 33, 80, 100, 104, 106, 110, 114, 205, 220, 222, 223, 231, 236, 237, 303, 401, 407, 408, 410, 411, 447, 448, 501, 518, 531, 567, 573, 602, 616, 622, 632, 635, 640, 649, 663, 664, 667, 700, 708, 713, 719, 733, 777, 779, 784, 790, 801, 806, 810, 854, 862, 873, 878

★ **RIGHT STUFF, THE**—(3hrs. 11m., '83) Philip Kaufman's epic of the early years of the space program is great fun and, at times, exciting and beautiful, but it's an epic without depth or gravity or exaltation of feeling. Kaufman has altered the tone of Tom Wolfe's book somewhat—instead of irony he gives us exuberant and goony *Mad*-magazine burlesque. The scenes of the astronauts and their wives are done straight, but much of the rest—the political maneuvering, the selection and testing of the men, the media hype—comes off as juvenile satire. Kaufman has a tendency to turn everything into phantasmagoria; he puts the camera on the floor or shoots in deep shadow, making figures loom up suddenly or languish in dark corners. Despite all of the shenanigans, the performances are generally remarkable, especially Ed Harris as an ambivalently patriotic and self-promoting John Glenn and Dennis Quaid as the cocky but irresistible Gordon Cooper. On the other hand, Sam Shepard, playing ace test pilot Chuck Yeager, the chief exemplar of "the right stuff," is so consciously "mythic" that he seems a parody of something. Special effects by Jordan Belson. 21, 37, 71, 528, 567, 732, 792, 795, 878

RISKY BUSINESS—(1hr. 38m., '83) Rebecca De Mornay, as a sexy call girl with a heart of stone, is the only good thing about this Paul Brickman movie, in which a nice Midwestern boy (Tom Cruise) loses his virginity and strikes it rich by converting his parents' house into a brothel while they're away. Without irony or humor, the film avoids a detailed study of character or a criticism of social values for a cute, benign look at sex-as-free-enterprise. R. 11, 36, 76, 97, 99, 211, 232, 436, 437, 438, 450, 451, 513, 530, 532, 535, 547, 548, 549, 554, 574, 609, 635, 636, 641, 643, 644, 655, 658, 712, 720, 724, 731, 789, 809, 817, 843, 848, 874, 882, 885

ROMANTIC COMEDY—(1hr. 43m., '83) Story of a successful New York playwright who loves being in the limelight. Dir. Arthur Hiller, with Dudley Moore, Mary Steenburgen. PG. 60

RUMBLE FISH—(1hr. 34m., '83) Francis Coppola's new youth-gang movie is a failure, but it's so weirdly, wildly overwrought that it exerts a peculiar fascination. As clouds go scudding across the sky, sped up mechanically as if to convey the impression of time running out, and the soundtrack emits a variety of dismaying thuds and what sound like garbage cans being dragged across the floor, two or three hoods pace furiously up and down Tulsa streets looking for a little action. The look of the film is so portentous it's hard to believe that *Rumble Fish* is about nothing more than a petulant, insecure young hood (Matt Dillon) who adores his older brother (Mickey Rourke), a retired gang leader bored with being his kid brother's ideal. Coppola is back in the territory of *The Outsiders,* trying to whip another of S.E. Hinton's stories of parentless boys into an apocalyptic fury. But how can you split the atom when the core of your material is mush? With Diane Lane and Vincent Spano. R. **74, 562, 567, 601, 625, 702, 807, 828, 875**

SANS SOLEIL—(1hr. 40m., '83) A meditation on the ever-changing quality of life on this earth, set in the high-tech world of Tokyo, and regions of South Africa. Dir. Chris Markers. **2**

STREAMERS—(1hr. 58m., '83) Based on David Rabe's play about four young soldiers of different backgrounds who are waiting in an army barrack for orders to be shipped to Vietnam. Dir. Robert Altman, with Michael Wright, Mitchell Lichtenstein. R. **86**

TESTAMENT—(1hr. 29m., '83) A suburban family in a small California town survives a nuclear holocaust. With Jane Alexander, William Devane, Philip Anglim. Dir. Lynn Minton. PG. **60, 875**

TOUGH ENOUGH—(1hr. 46m., '83) The desire to be a country western singer, along with the need to support a family, draws a man into the amateur boxing ring for money. Dir. Richard O. Fleischer, with Dennis Quaid, Warren Oates. PG. **406**

★**TRADING PLACES**—(1hr. 46m., '83) Eddie Murphy and Dan Aykroyd switch in this hit about a black street hustler and an upper-crust commodities broker who take over each other's lives. The action is often incredible and the direction, by John Landis (*Animal House*), crude, but the movie is very funny, thanks in large part to Murphy, whose slick charm makes him the most sympathetic of con aritsts. R. **35, 97, 542, 822**

TWO WORLDS OF ANGELITA, THE—(1hr. 13m., '83) A nine-year-old Puerto Rican girl watches her parents search for a new life in New York City. Dir. Jane Morrison. **47**

★**UNDER FIRE**—(2hrs. 8m., '83) The most exciting and entertaining American political melodrama in years. Nick Nolte has the pivotal role as a reckless, talented, but basically apolitical photojournalist who falls in love with the Sandanistas in Nicaragua in 1979 and agrees to fake a photograph in order to help "*la revolución.*" This act, which the film solidly endorses, is morally dubious and not dramatized clearly enough. But everything else in the movie is terrific. The director, Roger Spottiswoode, has captured the squalor and violence of civil wars; the cinematographer, John Alcott, working with filters, has made the clouds heavy purplish-black, the greens lush and dark. *Under Fire,* a terrific piece of filmmaking, triumphantly combines politics and romance, public turmoil and private destiny. Also starring Joanna Cassidy as a radio correspondent who gently sheds her longtime lover, a *Time* magazine reporter, played by Gene Hackman, and takes up with the photographer. Jean-Louis Trintignant is on hand as a charming but sinister French C.I.A. operative, and the brilliant Ed Harris pops up as a mercenary who keeps killing people—a moral imbecile who doesn't even know what side he's fighting on. Screenplay by Ron Shelton and Clayton Frohman. R. **23, 31, 72, 109, 114, 202, 206, 210, 212, 307, 401, 407, 410, 413, 426, 448, 500, 531, 533, 545, 550, 554, 567, 570, 606, 651, 663, 700, 708, 722, 733, 735, 752, 758, 790, 793, 807, 818, 821, 857, 862, 864**

WE OF THE NEVER NEVER—(2hrs. 16m., '83) The story of the first white woman to have traveled into the Australian wilderness known as the Never Never. With Angela Punch-McGregor and Arthur Dignam. Dir. Igor Auzin. G. **90**

WHITE ROSE, THE—(1hr. 48m., '83) A decent, unimpassioned account of the four university students who attacked the Nazi juggernaut with leaflets and graffiti at Munich in 1943. The movie leaves one with more questions than answers: Did the four students have any political ideas? What sustained them besides personal goodness? And if goodness was all, how could they be so naïve as to think they could have an effect at that stage of the Nazi rule? One gets the impression from this stolidly noble movie that they weren't very bright, which was surely not intentional. Directed by Michael Verhoeven. With Lina Stolze and Wulf Kessler. **4, 788**

WICKED LADY, THE—(1hr. 38m., '83) Set in England during the Restoration. A city woman of style goes to the country for a wedding, and discovering only boredom, takes to the highway with a male accomplice to plunder and loot passing coaches. Dir. Michael Winner, with Faye Dunaway, Alan Bates. R. **14, 41, 48, 92, 105, 201, 234, 305, 403, 407, 412, 418, 426, 531, 533, 546, 554, 567, 570, 603, 626, 629, 632, 702, 705, 714, 717, 774, 791, 805, 807, 857, 867**

★**ZELIG**—(1hr. 30m., '83) For its entire length, Woody Allen's new film is a mock documentary, a brilliant, loving parody of the approved "serious" style of historical film investigation, complete with stock footage (some real, some faked), archive photos (ditto), and interviews with savants of today (Saul Bellow, Susan Sontag, Irving Howe, and Bruno Bettelheim, appearing as themselves). The subject? A certain legendary figure of the twenties—Leonard Zelig (Woody Allen), a man with so little self-confidence that when he meets someone he *becomes* that person. Quickly dubbed "The Human Chameleon," he is exploited by greedy rivals and fussed over by eager psychiatrists. This strange fantasy emerges from the apparatus of "truth"—the formulas and cliches of documentary. He's made a funny and sad parable—a kind of drastic metaphor for the actor and comedian—but the movie is too mild and whimsical to be great. Allen never lets us get close to Zelig's terrifying situation; the emotions of the story are hidden by the layers of parody. With Mia Farrow as a pioneering psychoanalyst. PG. **16, 32, 61, 97, 211, 436, 503, 513, 535, 536, 549, 710, 821, 882**

Revivals

ATOMIC CAFE, THE—(1hr. 27m., '82) A maliciously entertaining collage of early U.S.-government and "educational" propaganda about nuclear war that does little but make us grin at our own helplessness, and we need more. The filmmakers—Pierce Rafferty, Kevin Rafferty, Joan Loader—mix real documentary and staged documentary, cartoons and live-action footage in such a way that often we don't know what we're looking at or listening to. After a while, the deadpan gruesomeness begins to pall, and one longs for some signs of rational activity—on the filmmakers' part at least. **96**

BARBAROSA—(1hr. 30m., '82) Willie Nelson is the legendary scoundrel Barbarosa, and Gary Busey is the farmboy-on-the-run, Karl: two men locked in fratricidal combats against families they love. Wandering through the mountains and mesas on the Texas-Mexico border, they make an unlikely but fascinating pair. Australian director Fred Schepisi has created a wonderfully funny and beautiful tall tale; it has absurdities that nothing can excuse, but also an epic grandeur that never loses its wit and edge. With Gilbert Roland. **90**

BEING THERE—(2hrs. 5m., '79) Peter Sellers, a simpleminded orphan whose only experience of life is watching TV and working in the garden, is so quiet and self-contained that powerful people are impressed and mistake his simplicities for profound metaphors. Derived from Jerzy Kosinski's novella, the film is extremely clever but emotionally neuter. Hal Ashby directs in a style that could only be called deadpan slapstick. **95**

BREAKER MORANT—(1hr. 42m., '79) During the Boer War in 1901, Lieutenant Harry "Breaker" Morant and two of his men in an Australian unit working for the British execute some Boer prisoners. The British put Morant and his fellow officers on trial. The men are clearly victims—scapegoats for hypocritical higher-ups who have informally ordered them not to take prisoners alive. The film may strike some viewers as morally questionable or dishonest, but it's a beautiful production—the fighting sequences are fierce, the acting virile and commanding. With Jack Thompson and Edward Woodward. Directed by the Australian Bruce Beresford. **90**

CHINA SYNDROME, THE—(2hrs. 2m., '79) A sensationally effective melodrama about an accident at a nuclear power plant and the efforts of a TV news reporter (Jane Fonda) and her cameraman (Michael Douglas) to prevent a corporate coverup. James Bridges directs with great assurance and Jack Lemmon displays his usual sense of physical and emotional detail. **96**

CRIES AND WHISPERS—(1hr. 35m., '72) In Swedish, Eng. subtitles. A great Ingmar Bergman film, but he's tried to cram so much into it that it almost seems like self-parody at times. The performances and photography are superb. With Harriet Andersson, Ingrid Thulin, Kari Sylwan and Liv Ullmann. **13**

DAYS OF HEAVEN—(1hr. 31m., '78) An oddly unerotic triangle drama set in Texas in 1915, this movie is extraordinarily handsome but perversely uninvolving. With Sam Shepard, Richard Gere, Brooke Adams and Linda Manz. Dir. Terrence Malick. **39, 96**

DON'S PARTY—(1hr. 30m., '77) Rancid Australian movie by Bruce Beresford about a group of men and women who drink themselves into swinishness at an election night party. The picture is derivative of Pinter, Fellini, Antonioni, Albee, and about a dozen other people, and it's a dispiriting, ugly experience, clichéd rather than illuminating, smarmy rather than funny. **90**

DOUBLE INDEMNITY—(1hr. 46m., '44) Barbara Stanwyck gives a great performance as the steamy California slut who ensnares Fred MacMurray (the embodiment of the banality of evil) into murdering her husband for the insurance money. Edward G. Robinson is the bulldog-like insurance-company Javert. A taut, stunningly effective melodrama. Dir. Billy Wilder. **10**

EAST OF EDEN—(1hr. 57m., '55) Elia Kazan's powerful adaptation of the John Steinbeck novel about two sons struggling for their father's love. With James Dean, Raymond Massey, Richard Davalos, Julie Harris and Jo Van Fleet. Along with *From Here to Eternity,* and *On the Waterfront,* this was probably the most influential melodrama of the fifties. **96**

EASY LIVING—(1hr. 26m., '37) Jean Arthur is the working girl, Ray Milland the son of a millionaire in this utterly charming and unfailingly frivolous comedy of manners and money. A true period piece: the plot is triggered by a sable coat that drops on Arthur as she sits on a double-decker bus, and the climax is a pie-throwing free-for-all in the Automat. Dir. Jacques Tourneur. **10**

GALLIPOLI—(1hr. 50m., '81) A lyrical and anecdotal movie about two young Australians, Archy (Mark Lee) and Frank (Mel Gibson), both fleet-footed runners, who escape the boredom of barely settled Western Australia and meet their destiny in the Gallipoli campaign of World War I. The theme is familiar—the needless slaughter of valiant youth—and the movie has a few too many typical incidents. The director, Peter Weir, doesn't have much dramatic sense, but visually the movie is very striking. **90**

HISTORY IS MADE AT NIGHT—(1hr. 35m., '37) An improbable but delightful combination of melodrama, comedy, and farce. A spectacular ocean-liner-crash climax partly atones for the film's absurdities. With Charles Boyer, Jean Arthur, Colin Clive and Leo Carrillo. Dir. Frank Borzage. **10**

IN THE REALM OF THE SENSES—(1hr. 55m., '77) In Japanese, Eng. subtitles. Nagisa Oshima's art film about sexual obsession suffers from the facts that Oshima is not very strong on art, less than secure with film, and wholly unconvincing about sex. The film does not even work as pornography, only as something weird and unwholesome, on the border between the repellent and the riduculous. **5**

L'ADOLESCENTE—(1hr. 33., '82) In French, Eng. subtitles. A young girl grows into a woman in France on the eve of World War II. With Simone Signoret. Dir. Jeanne Moreau. **707**

LAST METRO, THE—(2hrs. 13m., '80) In French, Eng. subtitles. François Truffaut's charming, low-key drama about a Parisian theater troupe during the German Occupation. The troupe's leader, a German Jewish refugee, has gone into hiding under his own stage, listening to the actors above and trying to control their work through his wife. Truffaut builds his tolerant picture of normal life during the Occupation out of many small vignettes. With Heinz Bennett, Catherine Deneuve and Gérard Depardieu. **707**

MAKING LOVE—(1hr. 53m., '82) A blandly "serious" drama about a thirtyish married doctor (Michael Ontkean), who comes out of the closet after many years of repression and falls in love with a young writer (Harry Hamlin). The doctor doesn't experience great fear or great joy when he becomes gay, but looks instead for a serious lover—a replacement for his wife (Kate Jackson)—and the movie descends into a soap opera of good intentions, in which the characters all wind up doing what is best for them and everyone is terribly understanding of everyone else. All the possibilities of drama have been drained out in an excess of good will. Dir. Arthur Hiller. **39**

MODERN TIMES—(1hr. 29m., '36) Chaplin vs. the Machine Age. In this almost perfect satire, Charlie loses the battle against automation, but wins the very young and enchanting Paulette Goddard. **39**

★**REAR WINDOW**—(1hr. 52m., '54) The Hitchcock classic about prurience, spying, and sexual fear, reissued after being held off the market for two decades. James Stewart is the photographer with the broken leg who sits at his back window spying on his neighbors across the courtyard; Grace Kelly his "too perfect" fiancée in organdy and pearls, who turns out to have a considerable taste for adventure; Thelma Ritter a smart working-class nurse; Wendell Corey a skeptical cop and Raymond Burr a pitiably human murderer. The movie's restricted-point-of-view-strategy is justifiably famous; yet, on re-viewing it after many years, what's more surprising is the psychological density and coherence of the whole movie. What's happening in Stewart's life—his fear of his sexually aggressive girlfriend—is uncannily echoed, amplified, and commented on by the events across the courtyard. Screenplay by John Michael Hayes, from a story by Cornell Woolrich. **16, 57, 88**

RETURN OF THE SECAUCUS 7—(1hr. 46m., '80) At a rented summer house in New England, Mike (Bruce MacDonald) and Katie (Maggie Renzie), Boston schoolteachers, invite their friends for the weekend. All are about 30 and veterans of the anti-war movement. The "action" consists of Sitting Around and its many variants—cooking, charades, skinny-dipping, boozing, casual sex, discussion of careers, agonizing over personal identity, etc. Writer-director John Sayles has faithfully captured the self-conscious tone of this generation. **7**

RICHARD III—(2hrs. 38m., '56) Laurence Olivier enjoys himself thoroughly as the evil, humpbacked, spider of a king in this version of Shakespeare's play. His grotesque, magnetic performance is spellbinding, but unfortunately gets no competition from the rather pale supporting cast, which includes John Gielgud as the unfortunate Duke of Clarence and Claire Bloom as the Lady Anne. **95**

THEATER

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Performance length is approximate; phone theater for exact time.

Broadway

Previews and Openings

Monday, October 31

CARMEN—*(La Tragedie de Carmen)* The Georges Bizet opera as adapted and directed by Peter Brook, reshaped by composer Marius Constant, playwrights Jean-Claude Carriere and Brook. This new concept uses only four singers (with rotating casts for the eight performances per week, and fifteen musicians to perform the work). Mon.-Sat. at 8:30, Wed. & Sat. at 2:30; $10-$40. Previews now prior to an 11/15 opening. **Vivian Beaumont,** Lincoln Center, 65th St. & Broadway (874-6770). 82 mins. Credit cards.

MARILYN—*An American Fable.* A new musical about the life and times of Marilyn Monroe, with book by Patricia Michaels, music and lyrics by Jeanne Napoli, Beth Lawrence, Doug Frank, Gary Portnoy, and Norman Thalheimer; directed, choreographed by Kenny Ortega. Alyson Reed and Scott Bakula are seen as Marilyn and Joe Di Maggio. Preview prices: Mon.-Sat. at 8, Wed. & Sat. at 2, $20-$35. After opening: Mon.-Sat. at 8, $30-$45; Sat. at 2, $25-$40; Wed. at 2, $20-$35. Previewing now prior to an 11/14 opening. **Minskoff,** 200 W. 45th (869-0550). 2 hrs., 15 mins. All major credit cards.

TWO FRIENDS—Bill Cosby and Sammy Davis, Jr., for the first time on Broadway together, entertain with song and comedy. George Rhodes is the music director. Mon.-Thurs. at 8, $25-$35; Fri. & Sat. at 7:30 & 10:30, $30-$40; 10/31-11/12. **Gershwin Theater,** 50th St., West of Bdway (944-9300). Credit cards.

Tuesday, November 1

AMEN CORNER—Rhetta Hughes stars in a musical based on James Baldwin's book about a woman who becomes a preacher in Harlem in order to earn a living; directed by Philip Rose; music by Garry Sherman; lyrics by Peter Udell. Tues.-Sat. at 8, Sat. at 2, Sun. at 3; $30-$40; Wed. at 2, $20-$30. Previews begin 11/1 prior to an a 11/10 opening. **Nederlander,** 208 W. 41st (921-8000). 2 hrs., 20 min. All major credit cards.

Wednesday, November 2

BROTHERS—Carroll O'Connor stars in George Sibbald's play, set in a Northeastern seaport, focusing on a major crisis in a family headed by a tough Scottish-American union local president and his four grown sons; directed by Mr. O' Connor. With Frank Converse, Dennis Christopher, Pat McNamara, and George Klar. Mon.-Thurs. at 8; $25-$35, Fri. & Sat. at 8, $27.50-$37.50; Sat. at 2, Wed. at 2, $22.50-$32.50. Previews start 11/2 prior to an 11/9 opening. **Music Box,** 239 W. 45th (246-4636). 2 hrs. All major credit cards.

Thursday, November 3

DOONESBURY—A musical adapted from Garry Trudeau's comic strip, to which he has written the book and lyrics; music by Elizabeth Swados; directed by Jacques Levy; choreography by Margo Sappington. Kate Burton, Mark Linn-Baker, and Gary Beach head the cast. Tues.-Thurs. at 8, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Sat. at 2, Sun. at 3, $20-$30; Wed. at 2, $18.50-$28.50. Previews start 11/3 prior to an 11/13 opening. **Biltmore,** 261 W. 47th (974-9350). 2 hrs., 20 mins. All major credit cards.

Tuesday, November 8

BABY—Musical with book by Sybille Pearson, music by David Shire, lyrics and direction by Richard Maltby, Jr. In the cast: Beth Fowler, Martin Vidnovic, Pat Collins, Liz Callaway, James Congdon, Catherine Cox. Story concerns the impact of impending parenthood on three couples. Previews start 11/8 prior to a 12/4 opening. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$35. **Ethel Barrymore,** 243 W. 47th (239-6200). All major credit cards.

Now Playing

AMERICAN BUFFALO—Al Pacino stars in David Mamet's comedy-drama which was a sell-out off-Broadway in 1981 and '82. It's about three losers plotting a robbery in their usual inept manner, led by Pacino who fancies himself a big-time operator. J. J. Johnston and James Hayden are the other two; directed by Arvin Brown. Mon.-Thurs. at 8, Sat. at 2, $25-$32.50; Fri. & Sat. at 8, $27.50-$35; thru 12/17. **Booth,** 222 W. 45th St. (246-5969). 1 hr., 50 min. All major credit cards.

BRIGHTON BEACH MEMOIRS—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Fisher Stevens, Elizabeth Franz, Peter Michael Goetz, Elizabeth Ward, J. Patrick Breen, Kathleen Widdoes. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Mon.-Thurs. at 8, Sat. at 2, $20-$33; Fri. & Sat. at 8, $25-$35; Wed. at 2, $15-$28. **Neil Simon Theater,** 250 W. 52nd St. (757-8646). 2 hrs., 40 min. All major credit cards.

LA CAGE AUX FOLLES—George Hearn and Gene Barry offer marvelous performances in a musical set in the South of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. It's a blend of drag-queen spectacle and domestic tenderness, a quietly moving love story, with glorious sets and costumes. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40; spec. balcony seats $10 for all perf. **Palace,** Bdway & 47th (757-2626). 2 hrs., 40 min. All major credit cards.

THE CAINE MUTINY COURT-MARTIAL—Michael Moriarty, Philip Bosco, Kent Broadhurst, and Joe Namath in a cannily constructed and constantly percolating revival of Herman Wouk's 1954 drama, directed by Arthur Sherman. Tues.-Fri. at 8, Sat. & Wed. at 2, Sun. at 3, $27; Sat. at 8, $30; thru 11/6. **Circle in the Square,** 50th St. W. of Bdway (581-0720). 2 hrs., 30 min. All major credit cards.

CATS—The London musical, with a cast of 23 American "Cats", based on T.S.Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Winter Garden,** 1634 Bdway (239-6200). 2 hrs., 45 min. Credit cards. ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Sat. at 8, Wed. & Sat. at 2, $30-$45. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 10 mins. All major credit cards. ● ●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 45 min. All major credit cards. ●

42ND STREET—Millicent Martin, Jerry Orbach, Lisa Brown, and Lee Roy Reams in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $27.50-$45; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (246-0730). 2 hrs., 15 mins. Credit cards. ● ●

MY ONE AND ONLY—Tommy Tune plays a flying ace and Twiggy an aquacade star who once swam the English Channel in a musical production (music and lyrics from nine shows by George and Ira Gershwin —book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. A feast for eyes and ears! Tues.-Sat. at 8, $25-$45; Wed. at 2, $20-$35; Sat. at 2, Sun. at 3, $23-$40. 10/31, extra perf. at 8. 11/6, there's no mat. **St. James,** 246 W. 44th St. (398-0280). 2 hrs., 30 min. All major credit cards.

'NIGHT, MOTHER—Marsha Norman's Pulitzer Prize-winning drama, starring Anne Pitoniak and Kathy Bates, about a mother's valiant effort to save her daughter's life after she says "I'm going to kill myself!" The play is honest, uncompromising, lucid, penetrating, well-written, dramatic, and unmanipulatively moving. There is devastating psychological accuracy and nothing seems contrived. Directed by Tom Moore. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **Golden Theater,** 252 W. 45th (239-6200). 90 min. (no intermission). All major credit cards.

NINE—Sergio Franchi stars in a musical with book by Arthur Kopit, based on the Fellini film *8 1/2,* set in a spa, focusing on a decadent film director caught in a midlife crisis, and the 21 women in his life. Very pleasurable music by Maury Yeston; directed and choreographed with endless resourcefulness by Tommy Tune. With Liliane Montevecchi, Eileen Barnett, Taina Elg, and Wanda Richert. Mon.-Sat. at 8, $35-$45; Wed. at 2, $25-$35; Sat. at 2, $25-$40. **46th St. Theater,** (221-1211). 2 hrs., 45 min. All major credit cards. ●

OH! CALCUTTA!—Long-running erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Sun.-Fri. at 8, Sat. at 7 & 9:30, Wed. at 2; $25-$40. **Edison,** 240 W. 47th (757-7164). 2 hrs. All major credit cards. ● ●

ON YOUR TOES—Galina Panova stars in a revival of the Richard Rodgers/Lorenz Hart/George Abbott 1936 musical; directed by George Abbott, choreographed by George Balanchine and Donald Saddler, with addditional choreography by Peter Martins. Featured are Dina Merrill, George S. Irving, Lara Teeter, George de la Pena, and Christine Andreas. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $20-$35. **Virginia,** 252 W. 52nd (977-9370). 2 hrs., 40 min. Credit cards.

TORCH SONG TRILOGY—Harvey Fierstein's trio of plays, *International Stud, Fugue in a Nursery,* and *Widows and Children First,* with Jonathan Hadary and Jared Martin. Mon.-Sat. at 8; Wed. & Sat. at 2; $19.50-$35. Philip Astor plays Arnold at the matinees. An amusing as well as moving trio of plays about the homosexual world. Estelle Getty, Paul Joynt, Diane Tarleton, and Susan Edwards complete the cast; directed by Peter Pope. **Helen Hayes Theater,** 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards. ● ●

YOU CAN'T TAKE IT WITH YOU—Eddie Albert, George Rose, Eva Gabor, and Frances Sternhagen in a revival of the Moss Hart/George S. Kaufman comedy; directed by Ellis Rabb. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$35; Fri. & Sat. at 8, $27.50-$37.50; Wed. at 2, $22.50-$32.50. **Plymouth,** 236 W. 45th (239-6200). 2 hrs., 25 min. All major credit cards.

ZORBA—Anthony Quinn stars in the title role of a new production of the musical; book by Joseph Stein, based on the Kazantzakis novel; music by John Kander; lyrics by Fred Ebb. Lila Kedrova, Robert Westenberg, Taro Meyer, Debbie Shapiro are in the cast. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3; $20-$40; Wed. at 2, $17.50-$37.50. **Broadway Theater,** Broadway at 53rd St. (239-6200). 2 hrs., 30 mins. All major credit cards.

Off Broadway

A. . .MY NAME IS ALICE—Comedy revue conceived and directed by Joan Micklin Silver and Julianne Boyd, dealing with contemporary women, with sketches by Anne Meara, Wendy Wasserstein, Steve Tesich, Lucy Simaon and others. From 11/2; $8; thru 11/14. **American Place Theater,** 111 W. 46th (247-0393).

BABY WITH THE BATHWATER—Christopher Durang's play about a woman who wants to be either a good mother or a best-selling novelist; directed by

Jerry Zaks. With Dana Ivey, Bill Macy, Leslie Geraci, and Fran Brill. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7. **Playwrights Horizons,** 416 W. 42nd (279-4200).

BECKETT'S PLAYS—*Ohio Impromptu, Catastrophe,* and *What Where,* featuring Alvin Epstein; directed by Alan Schneider. Tues.-Sat. at 8, Sun. at 7, Sat. at 2:30, Sun. at 3. **Harold Clurman Theater,** 412 W. 42nd (594-2370).

BIG MAGGIE—John B. Keane's play about a woman frustrated by an overbearing husband and family responsibilities, and then widowed in the prime of her life. With Robin Howard in the title role and a company of eleven players; directed by Donal Donnelly. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $19.50-$22. **Douglas Fairbanks Theater,** 432 W. 42nd (239-4321).

DICK DETERRED—A musical, based on Watergate and the events of a decade ago, with book and lyrics by David Edgar (who adapted the Shakespeare company's *Nicholas Nickleby*) and music by William Shimmel; directed by George Wolf Weily; with Steve Pudenz and Mary Kay Dean. Tues.-Fri. at 8, Sat. at 8 & 10; $8. **West Bank Cafe Theatre,** 407 W. 42nd (695-6909).

THE FANTASTICKS—A musical fable in its 24th year. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $14-$18. **Sullivan St. Playhouse,** 181 Sullivan (674-3838). ● ●

FRIENDS—Samm-Art Williams's comedy about a woman's endeavor to keep her blind husband and her blind boyfriend, both living with her, separated until she decides which of the two she really loves; directed by Mikell Pinkney. Wed.-Sat. at 8; Sat. at 3, Sun. at 4; $6-$8; thru 12/30. **Billie Holiday Theater,** 1368 Fulton St., Bklyn (636-0919).

FUNHOUSE—Conceived, directed by, and starring Eric Bogosian, who, in the course of a single evening, portrays some 20 characters. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $15. **Actors Playhouse,** 100 Seventh Ave. So. (691-6226).

THE GOSPEL AT COLONUS—Sophocles' *Oedipus at Colonus* is transformed into a contemporary gospel/theater piece, featuring Fourteen Karat Soul, Five Blind Boys of Alabama, the Brooklyn Institutional Radio Choir, and the J.D. Steele Singers; music composed by Bob Telson; piece created and directed by Lee Breuer. 11/8-20, at 8, Sun. at 2 & 7; $10-$20. **Brooklyn Academy of Music,** 30 Lafayette Ave., Bklyn (636-4100).

GREATER TUNA—*Ron Lee Savin and Michael Jeter* star in a new comedy about Texas's third smallest town, written by Jaston Williams, Joe Sears, and Ed Howard. Tues.-Thurs. at 8, Sun. at 7, Fri. at 8, Sat. at 7 & 10, Sun. at 3; $16-$18; thru 11/27. **Circle in the Square,** 159 Bleecker St. (254-6330). ●

THE JEWISH GYPSY—Yiddish musical starring Mary Soreanu which follows the romance between a gypsy girl and a young rabbi, with book by Mordechai Mandel; music and lyrics by Martin Moskowitz and Moshe Sachar; directed by Michael Greenstein *(English narration). Wed., Thurs. & Sat.* at 8; Sun. at 5:30; Wed. & Thurs. at 2. **Town Hall,** 123 W. 43rd (921-9442).

THE KILLING OF SISTER GEORGE—Revival of Frank Marcus's black comedy, starring Aideen O'Kelly and Tandy Cronyn; directed by Allen Belknap. Story concerns the private life of a popular English radio soap-opera star. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $18-$22. **Roundabout/Susan Bloch Theatre,** 307 W. 26th (242-7800).

THE LAST OF THE KNUCKLEMEN—John Powers's play, set in Australia's out-back, explores the conflicts between men in a mining camp. Kevin O'Connor and Dennis Quaid are the stars; directed by Peter Masterson. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $10-$12. **American Theater of Actors,** 314 W. 54th (279-4200).

LEFTOVERS—Improvisational theatre piece written, staged, and performed by Marcia Kimmell, Deah Schwartz, and Anne Wilford, about the ups and downs of a compulsive eater; directed by Barbara Harris. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30. Preview prices now $10. After opening, 11/8, $14-$18. **Astor Place Theater,** 434 Lafayette St. (254-4370).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row *flower shop run by a young botanical genius;* music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. And the whole production is cleverly nasty. Tues.-Thurs. at 8, Sun. at 3 & 7:30, $25; Fri. at 8, Sat. at 7 & 10; $27.50. **Orpheum,** 126 Second Ave. (239-6200). ● ●

THE MASTER BUILDER—Henrik Ibsen's flawless 94-year-old masterpiece about the ruthless builder who will sacrifice everything for the sake of his ambition; soundly and respectfully directed by David Hammond, and starring Edward Seamon and Laurie Kennedy. Tues.-Sat. at 8; Wed. & Sat. & Sun. at 2; $18-$22. **Roundabout/Stage One,** 333 W. 23rd (242-7800).

QUARTERMAINE'S TERMS—Simon Gray's wonderfully restrained, irreverently humane, wryly tender play about the worst but most amiable teacher (Lee Richardson) at a seedy but undaunted school of English for foreigners in Cambridge; directed by Kenneth Frankel. Tues.-Sat. at 8, mat. at 2, Sun. at 3 & 7:30. **Playhouse 91,** 316 E. 91st (831-2000).

SAND DANCING—Kenneth Pressman's play about three boyhood friends trying to relive their youth; with Lynn Milgrim, Stephen Burleigh, John Abajian, and Willie Reale. Wed.-Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 7; $10-$12. **Hudson Guild,** 441 W. 26th (760-9810).

SECRET HONOR—or *Last Tape and Testament of Richard M. Nixon,* a drama by Donald Freed and Arnold Stone, with Phillip Baker Hall in the lead role; directed by Robert Harders. From 11/1 (call theater for specifics); $14.50-$18.50. **Provincetown Playhouse,** 133 MacDougal St. (777-2571).

SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU—Patricia Gage now stars in Christopher Durang's satirical comedy, directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $18. Opening playlet is Durang's *The Actor's Nightmare.* Downstairs, **Westside Arts,** 407 W. 43rd (541-8394). ● ●

SOUND AND BEAUTY—Two new plays, *The House of Sleeping Beauties* and *The Sound of a Voice,* both by David Henry Wang. In both he explores the frightening limits of love; directed by John Lone. Tues.-Sun. at 8, Sat. & Sun. at 3; $15, $18; thru 11/20. **Public/LuEsther Hall,** 425 Lafayette St. (598-7150).

SUNSET—Tammy Grimes stars in a cabaret musical which charts the careers of four entertainers who all meet one evening on Sunset Boulevard; directed by Andre Ernotte. Book and lyrics by Will Holt; music by Gary William Friedman. With Ronee Blakely, Kim Milford, and Walt Hunter. **Village Gate,** Bleecker & Thompson Sts. (475-5120).

TAKING MY TURN—Musical by Gary William Friedman & Will Holt, about people in their prime, directed by Robert Livingston; with Margaret Whiting, Tiger Haynes, Marni Nixon, Cissy Houston, Mace Barrett, Victor Griffin, Sheila Smith, and Ted Thurston. A salute to older people, this is a healthy, exhilarating gesture and the cast is a persuasive ensemble *in which every member has a distinctive* personality and multiple skills. Tues.-Sat. at 8, Wed. at 2, Sat. at 2, Sun. at 3; $22.50-$25. **Entermedia,** 189 Second Ave. (475-4191).

TALLULAH—Helen Gallagher stars as the famous actress, and Russell Nype plays her father, Congressman Bankhead, in this musical of her life and times; directed by David Holdgrive. Arthur Siegel wrote the music, Tony Lang wrote the book, Mae Richard is the lyricist. Tues.-Sat. at 8, Sat. at 2, Sun. at 3 & 7; $25 **Westside Arts,** 407 W. 43rd (541-8394).

TRUE WEST—James Belushi and Gary Cole co-star in Sam Shepard's play, directed by Gary Sinise, about two brothers and the movie business. Mon., Wed., Thurs., Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $18-$20. From 11/13 Dennis and Randy Quaid take *the leading roles.* **Cherry Lane Theater,** 38 Commerce St. (989-2020). ●

WEEKEND—A jazz-pop musical with book, music and lyrics by Roger Lax, focusing on the story of two "window" neighbors in urban apartments, who, though they don't speak to each other, change each other's life over a weekend; with Gregg Edelman, Carole-Ann Scott, and Justin Ross; directed by David Bell. Tues.-Sat. at 8, Sun. at 7:30, Sat. at 2, Sun. at 3, $17.50-$22.50. **St. Peter's Church,** 54th & Lexington (486-1666).

Theater Companies

AMERICAN JEWISH THEATER—Edward Belling's *Made in Heaven* is about a young couple contemplating divorce and the two sets of parents who resort to drastic measures to prevent this from happening; directed by Stanley Brechner. directed by Stanley Brechner. Wed., Thurs., & Sat. at 8, Sun. at 2 & 7; $11; thru 11/20. **92nd St. Y,** 92nd & Lexington (427-6000).

CHICAGO CITY LIMITS—Improvisational theater with a musical comedy revue. Wed.-Fri. at 8:30, Sat. at 8:30 & 11; $7.50-$10. **Theater,** 351 E. 74th (772-8707).

CIRCLE REPERTORY—Sam Shepard's *Fool for Love,* with Kathy Baker, Will Patton. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20-$22.50. **Circle Rep,** 99 Seventh Ave. So. (924-7100). Chekhov's *The Sea Gull,* with Richard Thomas, Judd Hirsch, Barbara Cason. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $22.50-$25; 11/1-12/31. **American Place Theater,** 111 W. 46th (730-9393).

CITY STAGE COMPANY—*Faust,* parts I & II, in repertory. Thurs.-Sat. at 8, Sun. at 3; $12-$15. **CSC,** 136 E. 13th St. (677-4210).

COCTEAU REPERTORY—George Farquhar's early Restoration comedy, *The Beaux' Stratagem* opens 11/5 at 8, plays 11/6 at 3, and then plays in rotating repertory with Robert Patrick's *Judas* for an open run. Thurs.-Sat. at 8, Sun. at 3; $8.50. **Theater,** 330 Bowery (677-0060).

EQUITY LIBRARY THEATER—James Anthony and Sarah Rice in a revival of Meredith Willson's *The Music Man,* a homespun musical account of a con-*man's attempt to bamboozle a small mid-western* town. It won the Tony and Drama Critics' Circle awards when it appeared on Broadway. Tues.-Sun. at 8, Sat. & Sun. at 2:30; thru 11/20; $6. **Theater,** 310 Riverside Drive (663-2057).

FIRST AMENDMENT COMEDY THEATRE—Audience-suggestion improvisations, comedy revues, and guest comedians. Thurs.-Sat. at 8:30 & 10:30; $6-$7.50. **Theater,** 2 Bond St. (473-1472).

4TH WALL REPERTORY—Comedy revue, political satire and improvisation. Thurs. & Sun. at 7:30, Fri. at 8; $4. Sat. at 8, $6. **Truck and Warehouse,** 79 E. 4th (254-5060).

JEWISH REPERTORY THEATRE—*Up From Paradise,* a musical with book and lyrics by Arthur Miller and Stanley Silverman, loosely based on Miller's play *The Creation of the World and Other Business;* directed by Ran Avni. With Len Cariou, Austin Pendelton, and Alice Playten. Tues., Wed., Thurs., Sat. at 8, Sun. at 2 & 7; $14-$15; thru 11/6. **Theater,** 344 E. 14th (674-7200).

LA MAMA, E.T.C.—Aubrey Simpson's *Diversions: Or Proof That It Is Impossible To Live,* about Kafka on his way to America. Wed. thru Sun. at 7; $6-$8; thru 11/6. **La Mama, E.T.C.,** 74A E. 4th St. (475-7710).

MANHATTAN PUNCH LINE—Dana Coen's *Sympathy,* a tale of a family sitting shiva, set in the Long Island living room of a young widow; directed by Steve Albrezzi. With Laurie Heineman and Bernard Barrow. Wed.-Sat. at 8, Sun. at 3; $8; 11/3-12/4. **Comedy Theater,** 410 W. 42nd, 3rd floor (239-0827).

MANHATTAN THEATER CLUB—Downstage: David McCallum stars in Christopher Hampton's *The Philanthropist* which takes a look at troublesome relationships among the over-educated. This is good, civilized, thought-provoking theater; directed by André Ernotte; thru 11/13. Upstage: Gretchen Cryer and Mary Gordon Murray in *Blue Plate Special,* a country musical with book by Tom Edwards, music by Harris Wheeler, lyrics by Mary L. Fisher; directed by Art Wolff; thru 11/20. **Manhattan Theater Club,** 321 E. 73rd (472-0600).

THE PRODUCTION COMPANY—*Dementos,* a rock, roll, and reggae music-theatre event with subject matter revolving about the closing of the welfare Hotel Del Rio; book by Robert I. and Sebastian Stuart; music by Marc Shaiman; directed by Theodore Pappas. Tues.-Sat. at 8, Fri. & Sat. at 11; $15; thru 11/12. **Theatre Guinevere,** 15 W. 28th St. (686-1470).

PROMETHEAN THEATRE COMPANY—Maggie Kulik's *Flying High* is a circus story of love, revenge, and sublimation; directed by Dan Roentsch. Tues.-Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 7; $5; 11/1-6. **T.O.M.I.,** 23 W. 73rd (719-9812).

REPERTORIO ESPANOL—Ricardo Talesnik's *Las Quiero a Las Dos,* Carlo Gardel's *El Dia Que Me Quieras;* and also, from 11/9, Amandeo Vives's zarzuela (comic operetta), *Dona Francisquita,* a tribute to the mythical and eternal Madrid; Lorca's *La Zapatera Prodigiosa;* in Spanish in rotating repertory; $8-$10; call for times and dates. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

RIDICULOUS THEATRICAL COMPANY—*Galas,* a modern tragedy, written and directed by, and starring Charles Ludlam, is about Maria Magdalena Galas, the greatest singing actress of the 20th century. Wed., Thurs., Fri., & Sun. at 8; Sat. at 7 & 10; $17. **Theater,** One Sheridan Sq. (691-2271).

ROYAL COURT REP—Phyllis Craig's *Bargain for Murder,* Wed. & Thurs. at 8; *Under Suspicion,* Fri. & Sat. at 8, Sun. at 3; *Murder One,* Tues. at 8; *Revenge Is Sweet,* Mon. at 8; $7. **Theater,** 301 W. 55th (997-9582).

SOHO REP—Augustin Daly's *Under the Gaslight,* an 1867 American melodrama featuring a dastardly villain, a spunky heroine, and a Civil War veteran; directed by Steven Wyman. Thru 11/20; $8. **Soho Rep,** 10 Mercer St. (925-2588).

13TH ST. THEATER—Tues., Sat., & Sun. at 9:30, Fri. at 7:30: Israel Horovitz's *The Indian Wants the Bronx.* Wed., Sat. & Sun. at 7:30, Fri. at 9:30: Israel Horovitz's *Line.* Sat. & Sun. at 5, Gilbert & Sullivan's *Patience.* Mon., Tues., & Thurs. at 7:30, Ren Draya's *The Mothers.* Fri. & Sat. at 11, *Premises, Premises,* a comedy troupe. Admission $6. **13th St. Theater,** 50 W. 13th St. (675-6677).

WEST SIDE REPERTORY THEATRE—Oscar Wilde's *The Importance of Being Earnest,* directed by

Andres Castro. Fri.-Sun. at 8, Sun. at 3; 11/1-2/12; $6. **Theater,** 252 W. 81st (666-3521).

WPA—Barbara Gilstrap's *The Alto Part* describes the conflict between a twelve-year-old girl and her mother over the fulfillment of each other's dreams; directed by Zina Jasper; with Kit Flanagan and Marisa Morell. Thurs.-Sat. at 8, Sun. at 3 & 7:30; thru 11/20. **WPA Theater,** 138 Fifth Ave. (691-2274).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ADAGIO IN SHADOWS—Jeffrey Musmanno's play about a bitter playwright's struggle with his troubled marriage, his muse, and himself; directed by Susan Trimble. Sun.-Sat. at 8 (exc. Tues.); from 11/3. **T.O.M.I.,** 23 W. 73rd (787-3980).

THE BUCK STOPS HERE—Musical about the life of the late Harry S. Truman, with book by Norman Fedder and music and lyrics by Richard A. Lippman; directed by Regge Life. Call theater for times. Thru 11/20. **AMAS Rep,** 1 E. 104th (369-8000).

BUNNY BOY—Wallace Hamilton's character study involving a young girl and a man in a mountain cabin, with Stephen Jacobson and Patricia Luden. Fri. & Sat. at 8, Sun. at 3; $8; thru 11/6. **Playhouse 51,** 51 W. 19th St. (989-4574).

THE CHERRY ORCHARD—Anton Chekhov's play, directed by Mary Hayden. $6; 11/4-20 (call theater for specifics). **New Media,** 203 E. 88th (860-8679).

CHILDREN—A.R. Gurney's play, first produced in London, deals with the family life of WASPs, their comings and goings on a summer New England terrace by the sea; directed by Norris Houghton. Thurs.-Sat. at 8, Sun. at 3; $8; thru 11/13. **American Kaleidoscope,** 5 W. 63rd (724-3080).

CLUB TED—Musical comedy by Jay Martel and Tim Hill, dealing with a resort where guests compete with a death squad for the use of the tennis courts; directed by Susan Schneider. Thurs.-Sat. at 8, 11/4-12/17. **Westbeth Theater,** 151 Bank St. (691-2272).

CURSE OF THE STARVING CLASS—Revival of Sam Shepard's play about an American family dispossessed by a revenging underworld and voracious corporate real estate interests; directed by Robin Lynn Smith. Fri. & Sat. at 8, Sun. at 7; $4; thru Nov. **Image,** 432 W. 42nd (564-1786).

A DANCE OF EXILE—A Traveling Jewish Theatre, directed by Naomi Newman draws upon the poetry of the Kabbala, traditional Jewish music, dance, chanting, and performances by Corey Fischer and Albert Greenberg. 11/4, 5, 11, 12, 18, 19, 25, 26 at 11 p.m. 11/6, 13, 20, 27 at 8; $7. **Bessie Schönberg Theater,** 219 W. 19th St. (924-0077).

ENDGAME—Samuel Beckett's jab at life; directed by Jim Sheridan; with Neil Vipond, John Bennes, Thomas Delaney, and Terry Donnelly. Thurs.-Sat. at 8 Sun. at 3; $6-$8; 11/10-12/11. **Irish Arts Center,** 553 W. 51st (757-3318).

EQUUS—Revival of the Peter Shaffer psychological drama; directed by Larry Kirchgaessner. 11/3-5; $6. **Open Gate,** 401 E. 29th (695-5342).

FIRST TIME ANYWHERE!—A play by Leo Meyer about the great Barnum, starring Ted van Griethuysen. Tues.-Sat. at 8; $8; 11/8-12/3. **Theatre Off Park,** 28 E. 35th (679-5684).

FLESH, FLASH, & FRANK HARRIS—Paul Stephen Lim's play about the bluster, generosity, and adventures of Harris in London's literary and social world. Thru 11/20; $6. **Marquee Theater,** 189 Second Ave. (673-6341).

FLOWERS FOR ALGERNON—Revival of the David Rogers play, directed by Bob Thomas. Thurs.-Sun. at 8, Sun. at 2; thru 11/6. **Schubert's,** 500 W. 42nd (584-8067).

THE GIN GAME—Revival of the 1978 Pulitzer Prize-winning play by D.L. Coburn, starring Mary Beth Miller and Martin Sternberg; directed by Phyllis Frelich. (All those involved are deaf; voice interpreters will be provided.) Fri. & Sat. at 7:30; Sun. at 2:30 & 7; $8; thru 11/13. **New York Deaf Theater,** 620 E. 13th St. (741-9692 or 741-5126).

GOLDEN EXPRESS—Musical by John Argue, Evan Huss, Fred Fondren; directed by Phil Bratnober. Fri.-Sun. at 8; $5; thru 11/20. **Promethus,** 239 E. 5th St. (477-8689).

THE HAIRY APE—Revival of the Eugene O'Neill play which takes place aboard a tramp steamer. Mon.-Sat. at 8; $4; thru 11/5. **Theater,** 725 Broadway (307-6793).

HARD TO BE A JEW—Sholom Aleichem's Yiddish play with music, directed by Israel Beker. Sat. at 8, Sun. at 2 & 5:30; $8-$12. **Folksbiene,** 123 E. 55th (755-2231).

HEDDA GABLER—The Henrik Ibsen classic about a woman trapped in a marriage she doesn't care about and a society she hates; directed by John Daines. Michelle Duval stars in the title role. Tues.-Sat. at 8, Sun. at 3; $6; 11/2-19. **Sargent Theater,** 314 W. 54th St. (644-6687).

HOOPS—Charles La Tourette's drama centering around the struggles of a girl lost in a world of fantasy; directed by the author. 11/4-6, 10-13, 17-19 at 8 (Sun. at 3); $6. **Divine Theater,** 50 E. 7th St. (477-0666).

HOSTAGES—Mary Guzzy's play about resulting conflicts after an adventuresome couple kidnaps a surprised victim; directed by Melody Brooks. 11/7 & 8, 13-16, 20-23, 27-30, 12/4-7 at 8; $8. **78th St. Theatre Lab,** 236 W. 78th (595-0850).

INTERNAL INJURIES—Play conceived and directed by Lloyd Lynford which takes place through the minds of a husband and his ill wife. 11/5, 6, 8-13, 15-10 at 8; $6. **Westbeth Theatre Center,** 151 Bank St. (242-7103).

JUDITH—Michael Sawyer's play about a young girl and how she copes with all the odds against her; directed by Robert Vogel. Wed.-Fri. at 8, Sat. at 7 & 10; Sun. at 3 & 7; $7; 11/1-30. **Theater Eleven,** 16 W. 22nd (475-4975).

A LATE SNOW—Jane Chambers's comedy-drama concerning five women snowbound in an isolated cabin; directed by Francine Trevens. Thurs., Fri. & Sun. at 8, Sat. at 7 & 10; $10-$12. **Urban Arts Theatre,** 227 W. 17th St. (869-3981).

LONDON DAYS AND NY NIGHTS—Musical revue by Iason McAuliffe, about two songwriters competing for the affection of one girl. Thurs.-Sat. at 8; $10. **Park Royal,** 23 W. 73rd (874-8091).

LOVE FOR LOVE—William Congreve's 198-year-old Restoration comedy, directed by Mary Beth Easley. Thurs.-Sat. at 8, Sun. at 3; $6, $8; thru 11/6. **New Vic Theater,** 219 Second Ave. (793-5563).

MACBETH—Shakespeare's classic tragedy, with John Christopher Jones and Randy Danson as the bloody Macbeths; directed by Rebecca Guy. Thurs.-Sat. at 8; Sun. at 3; $8; from 11/3. **Ark Theater,** 131 Spring St. (431-6285).

A MAN IN THE HOUSE—John von Hartz's comedy about a couple; they're divorced but he won't leave home; directed by Norman Thomas Marshall. Evenings at 8:30; Sun. at 3; $8; thru 11/6. **No Smoking Playhouse,** 354 W. 45th (582-7862).

THE MONSTER IN MY BED—Evan Senreich's musical about two gay men and their nightmares, set in New York and Cuba; directed by Billy Cunningham. Thurs. at 8, Sat. at 10, Sun. at 7; $8; thru 11/20. **Stonewall Rep.,** 43 W. 13th St. (989-3909).

MOSCOW—NEW YORK—MOSCOW—Leo Zorin's play about love between an American girl and a Russian man; directed by Joseph Kapp. Tues.-Thurs. at 8, Fri. & Sat. at 7, Sun. at 3 & 7; $6; from 11/1. **Theater,** 743 Eighth Ave. (608-3978).

THE MOST POWERFUL PIECE—Steven Nelson's play about sex, chess, and the end of the world; directed by Dale Merchant. Fri.-Sun. at 8, 11/11-27, then Thurs.-Sun. at 8, 12/1-18; $6. **N.Y.T.E.,** 62 E. 4th St. (477-4120).

MUCH ADO ABOUT NOTHING—Shakespeare's comedy, directed by Kenneth Janes. 11/1 & 2 at 5:30, 11/3-5 at 7:30; $3.50. **Minor Latham Playhouse,** 606 W. 120th (280-2079).

MY SISTER EILEEN—Revival of the comedy by Joseph A. Fields and Jerome Chodorov, based on the Ruth McKenney stories; directed by Irene Farrelly Porter. Fri. at 8, Sat. at 3 & 8, Sun. at 7; $6; 11/11-19. **MAP Theater,** 921 Madison Ave. (249-7346).

NO HAPPY ENDING—Neil Cuthbert's cabaret, an evening of new-wave comedy with music, with Ilene Kristin and Jack Gilpin; directed by Charles Karchmer. Wed. at 8, Thurs. at 7 & 9:30, Fri. & Sat. at 8, Sun. at 3; $6; 11/3-20. **Ensemble Studio,** 549 W. 52nd (247-4982).

ON APPROVAL—Revival of Frederick Lonsdale's comedy of love among the British uppercrust; directed by Herbert DuVal. Wed.-Sat. at 8, Sun. at 3; $8; thru 11/6. **Alvina Krause Theater,** 306 W. 38th (564-3293).

OPEN END—Concert revue with pianist/humorist Eugene Seaman and guests. Thurs. & Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20. 34th St. **Theater** (Downstairs at the Empire State Bldg.), 5th & 34th (595-0351).

OUR AMERICAN COUSIN—Tom Taylor's historical comedy-drama in a new version, presented by the Washington Square Players. 11/10, 11, 12, 17, 18, 19 at 8; $6. **University Theater,** 35 W. 4th St. (598-3067).

PERICLES, PRINCE OF TYRE—Shakespeare's late comedy-romance, directed by Jon Teta, music by Richard Atkins. Thurs.-Sat. at 8, Sun. at 2; 11/17-12/11. **Ohio Space,** 59 Greene St. (226-7341).

THE PIANO WOMAN—Juan Guerra's comic drama about a reclusive concert pianist still preparing for her first concert after 50 years; directed by the author. Mon.-Wed. at 8; $5. **Prometheus,** 239 E. 5th St. (477-8689).

PINCHY AND COCO, POOR MR. JONES—*Tw Twilight Tales of Insight.* Everett Ensley and Kir Kirksey are in Marion Warner's two stories; directe by Glenn Weiss. Wed. at 9, Thurs. & Fri. at 8, Sat. a 7 & 10, Sun. at 7; $6; thru 11/6. **Our Studios,** 14 W. 24th, 2nd floor (786-1569).

THE RIGHTEOUS ARE BOLD—An Irish play, b Frank Carney, set in a mountainside cottage i County Mayo on a stormy wind-swept night, where priest meets the Devil in mortal combat to save young girl's soul! 11/3-6 at 8, Sat. & Sun. at 3; $8 **Theater of the Open Eye,** 316 E. 88th (543-7816)

ROBINSON'S MYSTERIES—Richard Robinson' evening of adult psychic illusion and visual hallucination, with co-star Jane Wymore. Thurs. & Fri. a 8:30; $7.50. **Houdini Theater,** 1026 Third Ave (472-1228).

SERIOUS BIZNESS—Comedy revue written by Jennifer Allen, David Babcock, Winnie Holzman, and Don Perman; directed by Phyllis Newman; starring Jill Larson, Nealla Spano, David Babcock, and Don Perman. Tues.-Sat. at 8; Fri. & Sat. also at 10:30; Wed at 2:30; $10. **O'Neal's,** 147 W. 43rd (869-4200).

SHE LOVES ME—Revival of the 1963 musical by Masteroff, Bock, and Harnick; directed by Jeffery Neill. Fri.-Sun.; $7; thru 11/6. **All Souls Hall,** Lexington at 80th St. (535-3356).

SISTERS—*Some Theatrical Rituals About the Nunnery.* Susan Lersch's play about a woman's discovery of her lesbianism while living in a convent; directed by Rene Savitt. Fri. at 8, Sat. at 7, Sun. at 3; $8; thru 11/11. **Stonewall Repertory,** 43 W. 13th St. (255-5493).

SOMETHING MORE—Conceived and directed by Jerry Campbell, a piece charting the evolution of the gay community over the last decade; with David-Christian Hamblin, Tom Loftis, Michael Lynch, and James Valis. Thurs., Fri. & Sun. at 8:30, Sat. at 7 & 10; $7-$8. **Shandol,** 137 W. 22nd (869-3981).

STOP TIME—Robert Ader's play starring Marilyn Spanier and the author; directed by Eric Scheps. Thurs.-Sat. at 7:30, Sun. at 3; $6; 11/3-20. **PSW Studios,** 243 W. 55th (772-2472).

STRICTLY DISHONORABLE—Revival of Preston Sturges's 1929 comedy; directed by John Raymond. Thurs.-Sat. at 8, Sat. & Sun. at 3; $8; 11/3-28. **Apple Corps,** 601 W. 51st (664-0027).

THREE ONE-ACT PLAYS—Saroyan's *Hello Ou There;* Foote's *The Midnight Caller;* Feydeau's *Wooed and Viewed;* all directed by Chris Jacobs. 11/3-5, 10-12, 17-19, at 8, 11/13 & 20 at 3:30; $6. **Ethical Society,** 2 W. 65th (874-5210).

TO BE YOUNG, GIFTED, AND BLACK—Revival of the Lorraine Hansberry kaleidoscope of scenes, letters, poems and personal writings. Thurs.-Sat. at 8, Sun. at 3; $5; 11/3-20. **Hartley House,** 413 W. 46th (787-1073).

TO GILLIAN ON HER 37TH BIRTHDAY—Michael Brady's testament to life about a ghost who tries to send her husband into the arms of a new woman; directed by Pamela Berlin; with Sarah Jessica Parker, James Rebhorn, and Richmond Hoxie. Tues.-Sat. at 8; Sun. at 2 & 7; $10. **Ensemble Studio,** 2nd floor, 549 W. 52nd (247-4982).

TRADE—Robert Perring's play about a young boy from the mid-West who becomes involved in a male prostitution ring; directed by Zu Stears. Sun.-Wed. at 7:30; $8; thru 12/14. **18th St. Playhouse,** 145 W. 18th (695-2484).

THE TRIAL OF ADAM CLAYTON POWELL, JR.—Billy Graham's play about the 1967 Special Select Committee's investigation of the congressman's affairs, both private and public; directed by Dianne Kirksey. Timothy Simonson plays the congressman. Thurs.-Sun. at 7:30, Sun. at 3; $5; thru 11/20. **Henry Street Settlement,** 466 Grand St. (598-0400).

TRIPLE BILL—Raymond Radiguet's *The Pelicans,* Andre Breton and Philippe Soupault's *If You Please,* and Jean Anouilh and Jean Aurenche's *Humus, the Mute,* all performed by the same cast, all directed by John Amacker, all French surrealist plays of the twenties. Wed.-Sun. at 8; $6; thru 11/13. **Classic Theatre,** 114 W. 14th St. (929-8033).

ZOOLOGY—Martin Jones's play, set in a zoo, takes an in-depth look at the human race as an endangered species. With Giulia Pagano, Alice White, Jean Bruno, Eleanor Garth, Mary Ann Chance, Gregg Daniel, Art Kempf, and Nan Wilson; directed by Licia Colombi. Wed.-Sat. at 8, Sun. at 3; $8. **Actor's Outlet Theater,** 120 W. 28th (279-4200).

NEW YORK TICKET SERVICE
For free information regarding what tickets may be obtained for theater, dance, and concerts, call 880-0755 Mon.-Fri., 12:00 to 6:00. *New York* Magazine will be happy to advise you.

ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

LAMBRO AHLAS—The young woman in oils and watercolors, thru 11/19. Summit, 101 W. 57th (586-6734).

RELA BANKS—"Evolving" stone sculpture, thru 11/5. Phoenix, 30 W. 57th (245-5095).

JAMES BROOKS—New paintings, thru 11/12. Gruenebaum, 38 E. 57th (838-8245). Mon.-Sat. 9:30-5:30.

MARINA CAPPELLETTO—Surreal landscapes on wood, thru 11/12. Adler, 37 W. 57th (980-9696).

GEORGE CONSTANT—Landscapes and figurative works in paint and watercolors from 1916 to 1945, thru 11/12. Pearl, 38 E. 57th (838-6310).

STUART DAVIS—The influence of the Armory Show on his abstracted images from 1913 to 1919, 11/3-12/23. Washburn, 42 E. 57th (753-0546).

ERIK DESMAZIERES—Drawings of visionary architecture, intimate interiors, thru 11/30. Fitch-Febvrel, 5 E. 57th (688-8522).

JOELLYN DUESBERRY—New landscapes, 11/1-30. Tatistcheff, 50 W. 57th (664-0907).

JOHN FERREN—Watercolors, engravings, paintings from the 30's and 50's, thru 11/19. Sachs, 29 W. 57th (421-8686).

SAM FRANCIS —Vibrant splashed and spattered abstractions on paper, thru 11/5. Emmerich, 41 E. 57th (752-0124).

ELISABETH FRINK—Heroic bronze figures plus horses and dogs, thru 11/26. Dintenfass, 50 W. 57th (581-2268).

THEODORA GAVENCHAK—Images, mazes and words, 11/1-12. Gallery 84, 30 W. 57th (581-6000).

PHILIP GUSTON—Late paintings never seen in New York City, thru 11/5. McKee, 41 E. 57th (688-5951).

MICHAEL HEIZER—Monotypes, 1983, thru 11/19. Heesy, 50 W. 57th (942-0521).

RICHARDS JARDEN/TONY ROBBIN—Laminated wax reliefs/3D paintings. Thru 11/30. deNagy, 29 W. 57th (421-3780).

GUSTAV KLIMT—Drawings by this art-nouveau master, thru 11/5. Galerie St. Etienne, 24 W. 57th (245-6734).

STEPHANIE BRODY LEDERMAN—Recent work, thru 11/5. Markel, 50 W. 57th (581-1909).

RICHARD POUSETTE-DART—New abstract expressionist canvases, thru 11/26. del Re, 41 E. 57th (688-1843).

DAVID RAAB—American landscapes, thru 11/5. Viridian, 52 W. 57th (245-2882).

HERMAN ROSE—Views of New York, European landscapes, intimate landscapes, thru 11/9. Fischbach, 29 W. 57th (759-2345).

JASON SCHOENER—Greece, England, Scotland, Latin America, 11/1-26. Midtown, 11 E. 57th (758-1900).

DEE SHAPIRO—Intricate patterns on paper based on Near Eastern ornamentation, thru 11/18. Zarre, 41 E. 57th (752-0498).

STEVEN SORMAN—Mixed-media abstractions on fabric, thru 11/5. Getler/Pall, 50 W. 57th (581-2724).

TOMMY THOMAS—Small country sheds, art deco apartment house, all constructed in wood, thru 11/12. Touchstone, 29 W. 57th (826-6111).

JEAN VENITIEN—French oils, 11/4-26. Eric, 61 E. 57th (371-9270).

TOM WESSELMANN—Nudes in "drop-out" shaped canvases, 11/3-26. Janis, 110 W. 57th (586-0110).

JAMES A. MCNEILL WHISTLER—40 etchings and drypoints, thru 11/30. Wunderlich, 41 E. 57th (724-8778).

Madison Avenue and Vicinity

TADASHI ASOMA—Elemental woodlands and tranquil ponds in vibrant colors, thru 11/5. Findlay, 984 Madison (249-2909).

RUTHERFORD BOYD (1884-1951)—Abstract sculpture and drawings, thru 11/5. Hirschl & Adler, 21 E. 70th (535-8810).

PAUL BRACH—The silent Southwest framed in dramatic borders, thru 11/19. Steinbaum, 903 Madison (734-3373).

NANETTE CARTER—Low relief mixed-media collages, 11/1-23. Ericson, 23 E. 74th (737-6155).

MARIA DE LA PAZ JARAMILLO—Latin American women in prints, thru 11/5. Haime, 1000 Madison (772-7760).

EIZAN (1787-1867)—Women of the Floating World, 11/1-29. Ronin, 605 Madison (688-0188). Mon.-Sat. 10-6.

HEIDE FASNACHT—Twisting, coiling sculpture in wood, paint, and graphite, thru 11/5. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

PHILIP GRAUSMAN—Portraits in sculpture and drawings for the past ten years, thru 11/23. Schoelkopf, 825 Madison (879-4638).

ANTHONY GREEN—Surreal portraits and interiors on odd-shaped canvases, thru 11/5. Staempfli, 47 E. 77th (535-1919).

GEORGE GROSZ/HANNAH HOCK—Satirical, expressionist oils and works on paper by both. Thru 12/30. Laboetie, 9 E. 82nd (535-4865).

ANNA MARIA HANCKE—Chromatic abstractions rooted in the African experience, thru 11/13. Seguy, 61 W. 62nd (265-3314).

TAKENOBU IGARASHI—"Architectural Alphabets," sculpture, drawings, thru 12/3. Reinhold-Brown, 26 E. 78th (734-7999).

LYNN ITZKOWITZ/MARGALIT MANNOR—Shaped, textured canvases/Fragments of nature and the urban landscape in color photos. 11/1-29. Urdang, 23 E. 74th (288-7004).

MICHEL KANTER—Sculpture and works on paper about buildings, 11/3-30. Taittinger, 1089 Madison (570-6767).

HEINRICH KUHN/RODRIGO MOYNIHAN—Photos from 1890 to 1915/Paintings. Thru 11/19. Miller, 724 Fifth (246-1625).

MORRIS LOUIS—"Veils," six abstractions from the 50's, thru 11/3. Knoedler, 19 E. 70th (794-0550).

JUAN MARTINEZ—Shadowy figures overtaken by newspapers and fear, thru 11/5. Lefebre, 47 E. 77th (744-3384).

MICHAEL MAZUR—A Cape Cod lake and its vegetation, 11/5-30. Mathes, 851 Madison (249-3600).

DENNIS OPPENHEIM—Small scale project sculptures from the past three years and related drawings, thru 11/5. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

GUY PENE DU BOIS—Witty satirical portrayals of the privileged mostly from the 30's, thru 12/3. Graham, 1014 Madison (535-5767).

CORNELIS RUHTENBERG—New paintings, thru 11/17. Forum, 1018 Madison (772-7666).

DAVID SAUNDERS—Aluminum and wood sculpture plus multi-layered "dream" canvases, thru 11/3. Borgenicht, 724 Fifth (247-2111).

NANCY SPERO—Paintings from the present and the 60's, thru 11/17. Willard, 29 E. 72nd (744-2925).

GIULIO TURCATO—Recent abstractions by this Italian colorist, thru 11/3. Silberberg, 16 E. 79th (861-6192). Mon.-Sat. 10-5.

NADEZDA VITOROVIC—Surrealistic new wave from Yugoslavia using birds and humans, 11/3-29. Silberberg, 16 E. 79th (861-6192).

SoHo

RITA BARAGONA—Vibrant color still lifes, landscapes, thru 11/9. Bowery, 121 Wooster (226-9543).

LINDA BASTIAN/RITA GENECIN—Sensuous abstracted flowers/Large assemblages using dense fields of cord, rope, fabrics against flat color panels. Thru 11/2. Soho 20, 469 Broome (226-4167).

ROBERT BEAUCHAMP/JOSEPH PICCILLO—New figurative expressionist works/The figure in metaphorical situations. 11/5-12/7. Knowlton, 153 Mercer (431-8808).

TOM BILLS—Steel, wood, and concrete sculpture, 11/2-28. Manhattan Art, 81 Greene (219-2007).

JONATHAN BOROFSKY—New paintings and sculpture, 11/5-12/3. Cooper, 155 Wooster (674-0766).

BOTELLO—Works, thru 11/27. Art & Design, 152 Wooster (777-4207).

JAMES BROWN—Works, thru 11/26. Shafrazi, 163 Mercer (925-8732).

CHRIS BURDEN—An installation of "micro-weaponry and related machines," thru 11/12. Feldman, 31 Mercer (226-3232).

ROSEMARIE CASTORO—"Voyeuristic" portraits in black-and-white drawings/"Shrines," new sculpture. Thru 11/5. Bromm, 90 W. Broadway (732-6196)/deNagy, 29 W. 57th (421-3780).

GERALD CHARRIERE—Drawings and mixed-media using book binding tools plus books, thru 11/19. Key, 130 Greene (966-3597).

ERNESTO CHORAO—Still lifes, thru 11/19. Henoch, 80 Wooster (966-0303).

WILLIAM N. COPLEY—Patterned compositions within folding screens, some sexually charged, thru 11/9. Kind, 136 Greene (925-1200).

NORMAND COUSINEAU/DANIEL MAFFIA—Painterly compositions some in the bathroom/Lush vegetation, male nudes or animals. Thru 11/3. Westbroadway, 431 W. Broadway (966-2520).

BILL CREEVY—Pastel on paper landscapes, still lifes, thru 11/9. First Street, 386 W. Broadway (226-9011).

LINDA CUNNINGHAM—Large scale experimental bronze and steel sculpture, 11/5-30. Soho 20, 469 Broome (226-4167).

DON EDDY—Shelves with toys, photos, soda bottles, thru 11/9. Hoffman, 429 W. Broadway (966-6676).

AUDREY FLACK—Figurative paintings, watercolors, dye transfer photos, 11/5-26. Meisel, 141 Prince (677-1340).

HAMISH FULTON—Nine works done in six countries dealing with nature, thru 11/5. Weber, 142 Greene (966-6115).

SHERYL IVA GREENBERG—Mixed media floating symbols on canvas, thru 11/6. Pleiades, 164 Mercer (226-9093).

SAMIA A. HALABY/SUZANNE MCCLELLAND—Textural abstractions/Drawings and painterly abstractions. 11/1-26. 22 Wooster (431-6445).

CAROLINE HALLAS—Hampton jazzscapes that are constructed, thru 11/5. 14 Sculptors, 164 Mercer (966-5790).

GAYLEN HANSEN—*Paintings/New work by* Bramson, Donley, Larson. Thru 11/3. Knowlton, 153 Mercer (431-8808).

DAVID HUCHTHAUSEN/AL ROSS—Fictitious artifacts/Cartoons and collages. 11/6-27. Heller, 71 Greene (966-5948). Wed.-Sat. 11-6, Sun. 12-5.

ROGER KIZIK—Large monumental abstractions using found objects, thru 11/12. Cutler, 164 Mercer (219-1577).

CHAIM KOPPELMAN—Pastel still lifes, satire, thru 12/6. Terrain, 141 Greene (777-4426).

IVAN KUSTURA—The estranged in abstracted figures and sculpture, thru 11/13. Vorpal, 465 W. Broadway (777-3939). Mon.-Sat. 10-6, Sun. 1-6.

FAY LANSNER—Large drawing involved with process and presence, 11/1-19. Ingber, 460 W. Broadway (674-0101).

STEPHANIE LEBOWITZ/LUCY DURAND SIKES—Rope sculpture/Nudes, flowers, totem images. Thru 11/6. Atlantic, 458 W. Broadway (228-0944).

MARION LERNER LEVINE—Delicate still lifes of postcards on lace, thru 11/9. Prince Street, 121 Wooster (226-9402).

EVE LICEA/CAROL UNGER—Paper and mixed media sculpture/Large realistic drawings. Thru 11/6. Pindar, 127 Greene (533-4881).

ROBERT MAPPLETHORPE/HOLLIS SIGLER—Ten photogravures of flowers/Technicolor nightmares. Thru 11/3. Gladstone, 152 Wooster (505-8690).

JANE MCCLINTOCK—Reflections of light and water in New York City and watertowers, thru 11/17. Eno, 101 Wooster (226-5342).

JU MING—Bronze, wood, and ceramic sculpture, thru 11/12. Hutchinson, 138 Greene (966-3066).

ART

JOSEPH NECHVATAL/CARA PERLMAN—Paintings and drawings by both. Thru 11/5. Semaphore, 462 W. Broadway (228-7990).

QUYNH NGUYEN/JOHN WINGERTER—"Niagara Falls Series"/ Jazz in drawings. Thru 11/6. Noho, 168 Mercer (473-9619).

LINDA PEER—Expressionist figures in sculpture, thru 11/9. Blue Mountain, 121 Wooster (226-9402).

DAVID SHAPIRO—Works on paper, mostly monotypes, thru 11/30. Styria, 426 Broome (226-1373).

ARLENE SLAVIN—Recent commissions, murals, screens, thru 11/9. Milliken, 98 Prince (966-7800).

MARY ANN UNGER—Waterfalls in painted paper wall pieces, thru 11/5. 55 Mercer (226-8513).

GORDON VOISY—Paintings, thru 11/5. Concord, 451 Broome (925-2994).

PAMELA WYE—Faces and bodies in static poses, 11/5-30. Soho 20, 469 Broome (226-4167).

Other

MARY BETH EDELSON—"Polyanna Perverse" in large scale, thru 11/5. A.I.R., 63 Crosby (966-0799).

MICHAEL FLANAGAN—Paintings, thru 11/9. Ekstrom, 417 E. 75th (988-8857).

ALFRED LESLIE—Watercolor landscapes, thru 11/15. Oil & Steel, 157 Chambers (964-1567).

DANIEL MORPER—Colorado and Utah in oils and pastels, thru 11/23. Einstein, 243 E. 82nd (628-8782).

GEORGE PECK—Abstract shapes in an undefinable space, thru 11/26. Stoler, 13 White (966-5090).

JANE SARGEANT—Subtle, patterned still life, thru 11/12. Ashby, 18 Cornelia (242-1651).

FRANCINE TINT—Acrylics on canvas and paper, thru 11/26. Yorke Rentschler, 450 W. 24th (929-0192).

WILLEM VAN ES—Bold black strokes on explosive color, 11/4-27. Westbeth, 155 Bank (924-2566).

FRANK LLOYD WRIGHT—Furniture and drawings from 1900 through the 50's, thru 11/19. Fifty-50, 793 Broadway (777-3208).

GROUP SHOWS

57th Street

DEUTSCH—20 W. 57th (765-4722). Southwest Indian pottery and early 20th century Americans DuBois, Marsh, Stanley, 11/5-12/1.

FRENCH—41 W. 57th (308-6440). Mon.-Sat. 10-6. The realist city by Birmelin, Poskas, Watt, Zabar, thru 11/19.

FRUMKIN—50 W. 57th (757-6655). Constructed paintings by Azaceta, DeForest, Thea, thru 11/10.

GALERIE MAEGHT LELONG—9 W. 57th (371-9077). Mon.-Fri. 10-5:30. Small scale sculpture by Arp, Brancusi, Johns, Picasso, Shapiro, 11/1-12/9.

HEIDENBERG—50 W. 57th (586-3808). Bonnard, Lautrec, Pissarro, Vuillard, thru 11/30.

KENNEDY—40 W. 57th (541-9600). American portrait, landscape, seascape, still life, and genre from 1770 to 1922, 11/1-12/30.

PROTETCH—37 W. 57th (838-7436). Silver tea and coffee services designed by Graves, Meier, Mendini, Rossi, Venturi, Yamashita, thru 11/27.

Madison Avenue and Vicinity

ACQUAVELLA—18 E. 79th (734-6300). Cezanne, Degas, Homer, Miro, Sisley, 11/3-12/3.

CARUS—872 Madison (879-4660). German Expressionist watercolors, drawings, and prints with a focus on Nolde, thru 11/26.

CHINA HOUSE—125 E. 65th (744-8181). Mon.-Fri. 10-5, Sat. 11-5, Sun. 2-5. Chinese ceramics from 1620 to 1683, thru 1/29.

COLNAGHI—26 E. 80th (772-2266). 19th century European drawings, by Ingres, Vartolozzi, plus 17th- and 18th-century still life and hunt paintings, thru 11/30. . . 19th-century European drawings by Bartolozzi, Degas, Gericault, Ingres, 11/2-12/10.

DAVIS & LANGDALE—746 Madison (861-2811). English watercolors by Constable, Gainsborough, 11/3-30.

ELKON—1063 Madison (535-3940). 20th century masters Dubuffet, Magrette, Martin, Miro, Picasso, thru 11/23.

FELICIE—141 E. 56th (752-7567). French 19th and 20th century works by Bonnard, Boudin, Corot, Degas, thru 11/5.

FRIEDMAN—26 E. 82nd (794-8950). Mon.-Sat. 10-6. Male portraits of the 20's by Europeans Dix, Fritsch, Graf, Grigoriev, thru 11/26.

GOETHE HOUSE—1014 Fifth (744-8310). Paintings, drawings, installations by five German contemporaries in New York City, 11/1-12/3.

HELLER—965 Madison (988-7116). Mon.-Sat. 11-6. Trompe l'oeil plate glass by Jervis and Krasnican and glass sculpture by Kuhn, 11/5-26.

HUTTON—33 E. 74th (249-9700). Russian Supremacist drawings by Chashnik, Malevich, Suetin, thru 12/31.

COE KERR—49 E. 82nd (628-1340). Americans in Venice 1879 to 1913 including Hassam, Sargent, Whistler, thru 11/5.

MARBELLA—28 E. 72nd (288-7809). 19th and early 20th century American landscapes by Church, Inness, Twachtman, Wyant, thru 11/19.

NATIONAL ACADEMY—1083 Fifth (369-4880). Tues. 12-8 p.m., Wed.-Sun. 12-5. Artists portraits from Morse to Wyeth, 11/4-12/31.

NOORTMAN & BROD—1020 Madison (772-3370). Mon.-Sat. 9:30-5:30. 18th and 19th century English and 19th century French drawings and watercolors, thru 12/23.

ROLLY-MICHAUX—943 Madison (535-1460). Selected bronzes by Rodin plus graphics by Chagall, Lautrec, Picasso, Rouault, thru 11/12.

SEIXAS—22 E. 72nd (570-2291). Fri., Sat. 10-5. Cross, Maurer, Signac, Vuillard, thru 11/30.

SKIRA-LESSING—130 E. 82nd (288-6701). Graphics and ceramics by Picasso plus works by Christo, Dali, Hartung, Miro, Tapies, thru 11/12.

URBAN CENTER—457 Madison (935-3960). Mon.-Sat. 11-5. "Ruins and Revivals: The Architecture of Urban Devastation," thru 11/3.

WARD—9 E. 93rd (831-4044). Art from the Bronze Age to the Renaissance, thru 12/17.

YORK—21 E. 65th (772-9155). The evening by 19th-and early 20th-century Americans, thru 11/5.

SoHo

CASTELLI—420 W. Broadway (431-5160). Architecture III: Follies, thru 11/15.

FREIDUS/ORDOVER—70 Greene (925-0113). Contemporary Scottish artists, thru 11/15.

KITCHEN—59 Broome (925-3615). Tues.-Sat. 1-6. "Persuasion(s)" by Adams, Holzer, Silvestrini, thru 11/5.

SOHO CENTER—114 Prince (226-1995). Greenstein, Jinnah, Kleinhaut, Whiteley, thru 11/26.

STARKMAN—465 W. Broadway (228-3047). Wed.-Sat. 12-5, Sun. 1-6. The vegetable markets to the subways of New York City by four artists, thru 11/26.

TWINING—33 Bleecker (674-2070). Mon.-Fri. 10-6. Benca, Hoffman, McKinnon, thru 11/18.

VAN ECK—420 W. Broadway (219-0717). Women in Black African Art, 11/1-12/3.

WARD-NASSE—178 Prince (925-6951). Gross, Hofflich, Pardini, Smith, 11/5-24.

WHITE COLUMNS—325 Spring (924-4212). Sixteen New York artists including Adams, Lemieux, Taaffe, thru 11/25.

Other

AFRICAN-AMERICAN INSTITUTE—833 United Nations Pl. (949-5666). Mon.-Fri. 9-4:45, Sat. 11-4:45. The Wodaabe people of Niger in photos, crafts, costumes, thru 1/7.

ARTISTS SPACE—105 Hudson (226-3970). Benkert, Gallo, Guillot, 11/5-12/3.

DUBELLE—40 W. 17th (929-6200). Tues.-Sat. 1-5. New talent, 11/5-23.

FRANKLIN FURNACE—112 Franklin (925-4671). Cubist prints and illustrated books, thru 12/3.

JAPAN HOUSE—333 E. 47th (832-1155). Daily 11-5, Fri. til 7:30. Autumn grasses and water in Japanese art from the 13th through the 17th centuries, thru 11/13.

PELLICONE—47 Bond (475-3899). Modern life in dreams and visions by five artists, thru 11/17.

P.S. 1—46-01 21st Street, Long Island City (784-2084). Thurs.-Sun. 12-6. New expressions from Germany including Baselitz, Immendorf, Kiefer, Lupertz, Penck, thru 11/20.

Photography

CARIBBEAN CULTURAL CENTER—408 W. 58th (307-7420). The evolution of The Young Lords Party, thru 12/31.

ALLAN CHASANOFF—Still life of "situate, lying and being," thru 11/25. Pfeifer, 825 Madison (737-2055).

PETER D'AGOSTINO—Videotapes, photos, books examining mass transit, the media, thru 11/26. Franklin Furnace, 112 Franklin (925-4671).

LOUISE DAHL-WOLFE—Form and fashion from the 30's through the 50's, thru 11/12. Staley Wise, 177 Prince (431-7292).

LEE FRIEDLANDER/PAUL STRAND—Portraits from 1958 to now/Mexico in the 30's. Thru 11/12. Zabriskie, 724 Fifth (307-7430).

MICHAEL HALSBAND—The Rolling Stones American tour in 1981, 11/5-30. Rosenberg, 20 W. 57th (757-2700).

INTERNATIONAL CENTER OF PHOTOGRAPHY—1130 Fifth (860-1783). Tues.-Thurs. 12-8, Fri.-Sun. 12-6. The first 100 years of the Metropolitan Opera/Portraits of Churchill, Hemingway, O'Keeffe by Karsh. Thru 11/13.

N. JAY JAFFEE/BOB WILLOUGHBY—"Inward Image II "/Theatre portraits. Thru 11/26. Neikrug, 224 E. 68th (288-7741). Wed.-Sat. 1-6.

ANDRE KERTESZ—Distortions of female nudes, 11/4-12/17. Pace/Macgill, 11 E. 57th (759-7999).

LIGHT—724 Fifth (582-6552). The Farm Security Administration in color, thru 11/26.

JOHN MARGOLIES—Eccentric sculpture and architectural whimsey throughout the US, thru 11/20. P.S. 1, 46-01 21st Street, Long Island City (784-2084).

LIDA MOSER—Portraits, special effects and documentary photos from the past 33 years, thru 11/6. Photographics Unlimited, 43 W. 22nd (255-9678). Daily 1-7 p.m.

RUTH ORKIN—New York City and its park throughout the seasons, plus portraits, thru 11/7. Rizzoli, 712 Fifth (397-3721).

RICHARD PRINCE—Cowboys in manipulated images, thru 11/19. Baskerville + Watson, 24 W. 57th (582-0058).

ALBERT RENGER-PATZSCH—Tea-pots, machine parts, floral forms, and industrial landscapes done in Germany from the 20's to the 40's, 11/1-12/3. Ledel, 168 Mercer (966-7659).

DON RODAN—The four seasons, 1983, thru 11/5. Castelli, 4 E. 77th (288-3202).

SOHO PHOTO—15 White (638-2816). Starr's "Love, Life and Death," Cole's fighters, Dodmer's India, others, 11/6-12/2.

RAOUL UBAC—Nightmarish surreal images, 11/1-30. Prakapas, 19 E. 71st (737-6066).

Museums

AMERICAN CRAFT MUSEUM—44 W. 53rd St. (397-0630). Tues.-Sat. 10-5, Sun. 11-5. $1.50; children & seniors 75 cents. Selections from the Permanent Collection; thru 11/30. **Museum II,** International Paper Plaza, 77 W. 45th St. (397-0605). Quilt National '83; 11/4-12/30.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India. . . Arthur Ross Hall of Meteorites. . . African Textiles; thru 12/4. . . South of Winter: Scenes from the Aransas Wildlife Refuge; thru 11/30. . . Natural History Photo Contest Winners; thru 10/31. . . Francis Lee Jaques: Artist and Naturalist; thru 1/8. . . Paintings of Space; thru 12/31. . . Theodore Roosevelt: A Natural Naturalist; thru 1/4.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Mon.-Fri. 10-5, Thurs. 10-8:30, Sun. 12-5. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. . . Emaki: Narrative Scrolls from Japan; thru 11/6.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10-4:30, Sun. 11-4:30. $1.50, students and seniors $1. Benigna Chilla; thru 11/3. . . Spanish Art Tomorrow; thru 1/4.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood. . . The American Artist as Printmaker; thru 1/22.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $2; free Tues. after 5. Frank Lloyd Wright and the Prairie School; thru 12/31. . . Contemporary Continuous Pattern; thru 1/15. . . The Art of the European Goldsmith: Silver from the Schroder Collection; 11/1-1/22. . . The Amsterdam School: Dutch Expressionist Architecture, 1915-1930; 11/1-2/5.

FIRE MUSEUM—104 Duane St. (570-4230). Mon.-Fri. 9-4. Free. Located in an old firehouse, and operated by the city's Fire Department, it displays firefighting apparatus of the past and today—uniforms, sliding poles, fire-boat equipment.

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.-Fri. 10-4. Free. A city landmark; period rooms, Washingtonia, etc... A Toast to Freedom: New York Celebrates Evacuation Day; thru 5/18.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students and seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St. (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $2.50; students and seniors $1.50. (Free Tues. 5-8). Modern Masters... New Perspectives in American Art: 1983 Exxon National Exhibition; thru 11/27... Collection: 20th Century Sculpture; thru 12/11... Trends in Postwar American and European Art; 11/8-27.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Wed.-Sun. 10-5 (last admission 4). $6, children $3. 20th-century technology, highlighting man's achievements at sea, in the air, and in space. Newly on exhibit: Combat Intelligence Center.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5, Tues. noon-8. Closed Fri., Sat., major Jewish holidays. $2.50; children $1.50; seniors suggested donation. Israel in Antiquity... A Tale of Two Cities: Jewish Life in Frankfurt and Istanbul, 1750-1870; thru 12/29... The Miracle of Intervale Avenue; thru 11/15... Kings and Citizens: The History of the Jews in Denmark 1622-1983; thru 2/20... Drawings by Anna Ticho; thru 2/20.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. The Michael C. Rockefeller Wing: Primitive Art... Sculpture: New Acquisitions... Works of Art in Glass... Installation of the Pulpit by Karl Bitter... The Living Room from the Francis Little House, Designed by Frank Lloyd Wright... Chinese Paintings: Major Artists and Themes; thru 11/1... Egyptian Reinstallation: Phase III... Twentieth Century Masters: The Thyssen-Bornemisza Collection; thru 11/27... Manet Retrospective: more than 200 paintings, prints, watercolors, and more; thru 11/27... Desert Valley: Early Works from Ica, Peru; thru 2/5... Erastus Dow Palmer: A Native American Neo-Classical Sculptor; thru 1/8... J. Alden Weir: An American Impressionist; thru 1/8.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2 suggested donation. Four Centuries of Opera; thru 11/6... Fifty Italian Drawings, 1375-1775, from the Scholz Collection; thru 11/13... Letters from Notable Children; thru 11/13.

EL MUSEO DEL BARRIO, 1230 Fifth Ave. (831-7272). Tues.-Fri. 10:30-4:30; Sat., Sun. 11-4. Donations. Vaulted Birds by Louis Agassiz Fuertes; thru 1/8... Puerto Rican Diaspora by Frank Espada; thru 1/8... Three Women, Three Islands: Photos by Lilia Fontana, Sophie Rivers, and Frieda Medin Ojeda; thru 1/8.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $1; seniors and students 50 cents; free Tues. eve. The Museum Collects: New Accessions, New Directions; thru 11/13.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5. $2; seniors and students $1. Art and artifacts from North and South America, ancient to modern... A Child's World: The Helen Pep Collection; thru 12/31.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues.-Sat. 12-5. $3; $2 students; $1.50 children & seniors. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily... Toscanini — The Television Concerts; thru 11/12... A Tribute to Burr Tillstrom; 11/1-26.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1983; thru '84... Painting New York; thru 4/1... British New York: 1664-1783; thru 11/27... Maverick in Mauve; thru 1/1... **Theater Museum,** Minskoff Arcade, 1515 Broadway at 44th St. (944-7161). Wed.-Sat. noon-8, Sun. 1-5. Show Stoppers: Great Moments of the American Musical; thru 1/29/84.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6. $2.75; children, seniors $1.50. In Perspective, permanent exhibition on the history and development of holography... Contemporary Portrait Gallery... Light Years; thru Dec.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Daily 11-6; Thurs. 11-9; closed Wed. $3, children and seniors $1; Tues. pay as you wish. Selections from the Permanent Collection; thru '83... Recent Drawings; thru 11/15... Monumental Prints by Georg Baselitz and Roy Iseli; thru 1/3... Mt. St. Helens: Work in Progress, Photographs by Frank Gohlke; thru 11/29... The Modern Drawing: 100 Drawings from the Museum of Modern Art; thru 1/3.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.-Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free. Sculpture Tradition in Steel; thru 1/22.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $1.50. Artists By Themselves: Artists' Portraits From the National Academy of Design; 11/4-12/31... Bertram Goodhue, Architect; 11/4-12/31.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Mon.-Fri. 12-6, Wed. to 8; Sat. 12-5:30. Language, Drama, Source and Vision; thru 11/27.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. The World of Tiffany: the Egon Neustadt Collection of Tiffany Lamps; thru Jan., 1984... A Celebration of Opera in 19th Century New York; thru 10/31... A Celebration: American Landscape Painting, Genre Art and Drawing; thru 1/8... Artists' Views of Central Park, 1814-1914; thru 3/11... New York Themes: Paintings and Prints by William Meyerowitz and Theresa Bernstein; thru 2/26... A Firefighter's Parade; thru 1/15... Struggle for a Continent: Francis Parkman's France and England in North America; thru 4/22... Lights, Camera, Action: New York's Silent Film Studios; 11/3-3/4... The Library of John Pintard: Book Collecting in the New Republic; 11/4-1/30.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. Daily ex. Sun. 10-6; some collections to 9... Prints of Felix Buhot (1847-1898); thru 12/31... The Metropolitan Opera: The first 100 years; thru 2/18... Diedrich Knickerbocker, Geoffrey Crayon, Washington Irving: The Lives of An American Writer in the 19th-Century; thru 11/22... Landmarks in African Art; thru 11/12... Exaltation of Poetry: Famous Poems in Manuscript; thru 3/16... Eight-Pound Livelihood: Chinese Laundry Workers in The United States and Contemporary Photographs of New York Chinatown; thru 12/31.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Trylon & Perisphere: Icon of the Future... Indian Miniatures; thru 11/27... Primal Visions: Paintings by John Whysner; thru 11/27... Michelangelo: A Sculptor's World; thru 1/8.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Tues.-Fri. 10-5, Thurs. to 8 p.m., Sat.-Sun. 1-6. $1; children, 50 cents. A Century of Black Photographers, 1840-1960... Southern Roads/City Pavements: Photographs of Black Americans by Roland L. Freeman; thru 1/8.

UKRAINIAN MUSEUM—203 Second Ave. (228-0110). Wed.-Sun. 1-5. $1, students & seniors 50 cents. Ukrainian Folk Costumes... Folk Art from the Carpathian Mountains.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2.50, seniors $1.25; free Tues. after 6. 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... Minimalism to Expressionism: Painting and Sculpture since 1965; thru 12/4... Morris Graves: Vision of the Inner Eye; thru 11/27... The Sculptor as Draftsman; thru 11/13. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Still Life: Hollywood Photographs; 11/2-12/30.

YESHIVA UNIVERSITY MUSEUM, Amsterdam Ave. at 185th St. (960-5825), Tues.-Thurs. 11-5, Sun. noon-6. $1 adults, 50 cents children.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 11/1 at 10 & 2, 11/2 at 10: Old Master and Modern Prints, Contemporary Prints and Multiples. On view from 10/26. **East,** 219 E. 67th St. (570-4141). 11/1 at 10: Fine Oriental Rugs and Carpets. On view from 10/28. 11/4 at 10: Fine Old Master Paintings. On view from 10/29.

DOYLE—175 E. 87th St. (427-2730). Next sale 11/9.

PHILLIPS—406 E. 79th St. (570-4830). 11/3 at 11: English and Continental Furniture and Works of Art Together with Ceramics and Rugs. On view from 10/29.

SOTHEBY PARKE BERNET—York Ave. at 72nd St. (472-3400). 11/1 at 9:30 & 2, 11/2 at 9:30: Sotheby's Arcade Auctions. On view from 10/27. 11/3 at 10:15: Old Master Paintings. On view from 10/29. 11/5 at 10:15 & 2: Fine Oriental Rugs and Carpets. On view from 10/29. 11/4 at 2, 11/5 at 10:15 & 2: Victorian International. On view from 10/29.

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Photo by Sylvie Cogranne

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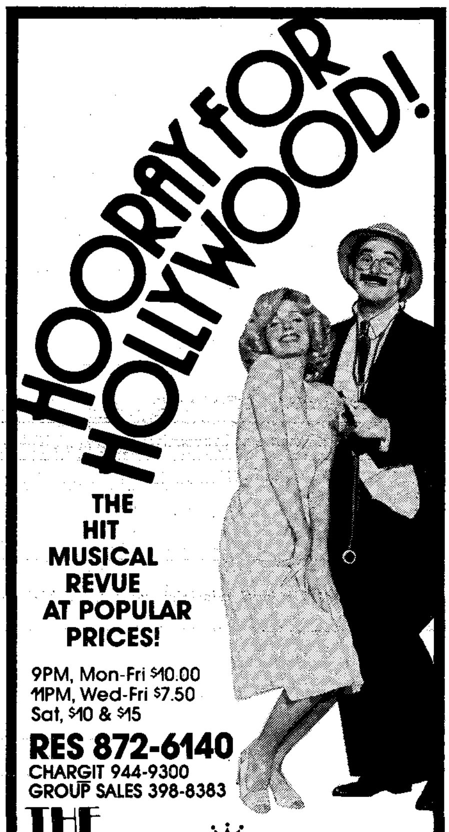
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MUSIC & DANCE

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Brooklyn Academy of Music (BAM), 30 Lafayette Ave. (636-4100)

Brooklyn Center for the Performing Arts at Brooklyn College, Flatbush and Nostrand Aves. (434-1900)

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7459)

City Center, 131 W. 55th St. (246-8989)

Citicorp Center, Lexington Ave. and 53rd St. (559-2330)

Joyce Theater, 175 Eighth Ave. and 19th St. (242-0800)

Lincoln Center: 62nd-66th Sts., Columbus-Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St Y, on Lexington Ave. (427-4410)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Bryant Park Ticket Booth

HALF-PRICE TICKETS—Same-day opera, concert, and dance performances are sold here, seven days a week, noon-7 p.m., depending on availability. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Monday, October 31

ALARD STRING QUARTET, with oboist James Ostryniec. Bliss, Leuning, Prokofiev, Shapey (world premiere of his Quartet for Oboe and Strings). Merkin Concert Hall at 8. $7.

BL LACERTA CHAMBER ENSEMBLE—(N.Y. debut). A program of improvisation. Carnegie Recital Hall at 8. $7.

ERNESTO BITETTI, guitarist. N.Y. premieres of works by Abril and Piazzolla; also Corelli, Bach-Bitetti, Albeniz. Alice Tully Hall at 8. $8.50

JAMES JOHNSON, organist. Cornet, Seixas, Sesse, Soler, Bach. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

DAVID VAN SICKLE, pianist. Lincoln Center Library at 4. Free.

Tuesday, November 1

PHILADELPHIA ORCHESTRA, with Stanislaw Skrowaczewski conductor. Bruckner's Symphony No. 8. Carnegie Hall at 8. $10, $13.

ROBERT TAUB, pianist. Beethoven, Brahms, Babbitt (world premiere), Chopin. Alice Tully Hall at 8. $6-$10.

STEPHANIE CHASE, violinist, with pianist Ann-Marie McDermott. Bach, Janacek, Ysaye, Brahms. Merkin Concert Hall at 2. $4.50.

FOR THE LOVE OF MUSIC—Haydn, Saint-Saëns, Brahms. Merkin Concert Hall at 8. $9.

PAULINE DOMANSKI, soprano. Carnegie Recital Hall at 8.

CONTINUUM, Joel Sachs pianist-conductor; pianist Cheryl Seltzer, violinist-violist Elisabeth Perry, clarinetist David Krakauer, mezzo-soprano Cynthia Rose. Avant-garde composers of the Soviet Union—N.Y. premieres by Slonimsky, Denisov, Firsova; also Schnittke, Pärt, Shostakovich. Symphony Space at 8. $6

BENNY KIM, violinist, with pianist Rohan DeSilva. Bartók, Beethoven, Ravel, Kreisler, Sarasate. 92nd Street Y at 8. $5.50, $7.50.

PETER SERKIN AND FRIENDS—Hosted by Tony Randall, presented by Mobilization for Survival. New York Ethical Culture Society, CPW and 64th St. (533-0008), at 8. $10-$20.

BOWERY ENSEMBLE—Music by Lukas Foss, including *Music for Six, Paradigm, Thirteen Ways of Looking at a Blackbird.* Cooper Union Great Hall, Third Ave. and 7th St., at 8. $5.

ROBERT DE GAETANO, pianist. Faculty recital. Mozart, Chopin, Liszt, Schumann. Mannes College of Music, 157 E. 74th St. (737-0700), at 8. Free.

CHURCH CHOIR AND SOLOISTS, Harold Stover director. Service of music, works by Purcell, Leighton (N.Y. premiere), Stover (world premiere), Sowerby, Holst. Second Presbyterian Church, 6 W. 96th St. (749-1700), at 8. Donation.

NANCY BRICARD, pianist. Fauré, Debussy. Trinity Church, Broadway at Wall St., at 12:45. Free.

HANNA LACHERT, violinist. Lincoln Center Library at 4. Free.

ORDANSKY, SEMEGEN, CUCCINOTA, composers; piano, violin, percussion, tape, flute. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7:30. $7.

Wednesday, November 2

CLARION CONCERTS, Newell Jenkins director; violinist Jaap Schröder. Vivaldi program. Merkin Concert Hall at 8. $8, $10.

NEAL RAMSAY, saxophonist (N.Y. debut). Vivaldi-Marx, Creston, Lamb, Persichetti, Smith, Wiedoeft. Carnegie Recital Hall at 8. $6.

KOOL & THE GANG—Radio City Music Hall, Sixth Ave. and 50th St. (757-3100), at 8. $15.50-$20.

DANIEL BLUMENTHAL, pianist. Alice Tully Hall at 8. $7.

CALLIOPE, with lutenist Frederic Hand. "Music for Soft Consort," from the Renaissance. Christ Church, Park Ave. at 60th St., at noon. Free.

KUROSAWA KOTO ENSEMBLE—Japan House, 333 E. 47th St. (832-1155), at 8. $5.

COLORADO QUARTET—Mozart's Quartet, K. 465; Bartók's Third Quartet; Britten's Quartet No. 2. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 8. $6.

JOSEPH RUTKOWSKI, clarinetist/**NANCY GARNIEZ,** pianist. Mendelssohn, Milhaud, Schumann, Loeb (premiere), Dvorak. Mannes College of Music, 157 E. 74th St. (737-0700), at 8. Free.

LIESEL SOLEY, violinist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

JULIUS GROSSMAN CHAMBER ORCHESTRA—Elgar, Dvorak, Haydn, Mendelssohn, Mozart. Wise Free Synagogue, 30 W. 68th St., at 1:30. Free.

JON STEIN—His own contemporary folk songs. Good Coffee House, Brooklyn Society for Ethical Culture, 53 Prospect Park West (768-2972), at 9. $3.

AGI RADO, pianist. Bartók, Beethoven, Liszt, Chopin. St. Ann and the Holy Trinity Church, Clinton and Montague Sts., Brooklyn, at 12:30. $2.

KAROL RATHAUS TRIBUTE—Hildene Quartet, others. Music by Rathaus. Queens College, LIE and Kissena Blvd., Flushing, at 8. Free, but phone for availability (520-7323).

Thursday, November 3

NEW YORK PHILHARMONIC, Zubin Mehta conductor; pianist Rudolf Buchbinder. Webern's Concerto for Nine Instruments, Op. 24; Beethoven's Piano Concerto No. 3; Strauss's *Symphonia domestica.* Avery Fisher Hall at 8. $6-$25. Note: open rehearsal of this program Thurs. only, at 9:45 a.m. $3.

KOOL & THE GANG—See 11/2.

ATAHUALPA YUPANQUI, composer-singer from Argentina. Carnegie Hall at 8. $8-$15.

ELIOT FISK, guitarist. Frescobaldi, Scarlatti, Bach, Granados. Beaser, Paganini. Alice Tully Hall at 8. $8-$12.

OPUS ENSEMBLE—L. Mosart, Cordeiro, Lopes-Gaca, others. Carnegie Recital Hall at 8. $3-$15

TOSHIAKI KUNII, bass-baritone. Strauss, Reichardt, Liszt, Duparc, Williams, Yamada, others. Mannes College of Music, 157 E. 74th St. (737-0700), at 8. Free.

MADELINE BRUSER, pianist. Bach, Ravel, Chopin St. Paul's Chapel, Broadway at Fulton St., at 12:10 Free.

SLIDE HAMPTON/CITY COLLEGE JAZ BAND, Ed Summerlin director. Aaron Davis Hall CCNY, 134th St. and Convent Ave. (690-4100), at 8 $4.50, $6.

ROBERT LEHMAN, organist. Leighton, Alain Litaize. St. Paul's Chapel, Columbia U., Broadway a 116th St., at noon. Free.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER, with guests hornist David Jolley, violinis Josef Suk. Bozza, Ibert, Schubert, Bartók, Dvorak. St Ann and the Holy Trinity Church, Clinton and Mon tague Sts., Brooklyn, at 8. $10.

BARGEMUSIC RESIDENT MUSICIANS—Bach Strauss, Mendelssohn. Bargemusic Ltd., Fulton Ferr Landing, Brooklyn (624-4061), at 7. $7.

Friday, November 4

SAN FRANCISCO SYMPHONY, Edo de Waar conductor; pianist Horacio Gutierrez. Liadov' *Kikimora,* Op. 63; Saint-Saëns's Piano Concerto No 4; Elgar's Symphony No. 1. Carnegie Hall at 8. $10 $12.50.

NEW YORK PHILHARMONIC—See 11/3. Toda at 2.

CHAMBER MUSIC SOCIETY—See 11/3. Today a 8, at Alice Tully Hall. $13.50.

ANDREW APPEL, harpsichordist. American pre miere of Balbastre's transcriptions of Rameau's *Ouv erture and Three Dances From Pygmalion;* works by Couperin, Bach, J.C. Bach, Byrd, Bull, Tomkins Carnegie Recital Hall at 8. $7.

KOOL & THE GANG—See 11/2.

BACH WINTERFEST—Flutist Julius Baker, harpsi chordist Elaine Comparone, bassist Melanie Punter Sonatas by J.S. and C.P.E. Bach, also works by Handel, Telemann, Persichetti. St. Joseph's Church Sixth Ave. at Washington Pl. (666-9427), at 8:30. $8

MARYANNE KREMER, guitarist. American Insti tute of Guitar, 204 W. 55th St. (757-3255), at 8. $3

NEW AMSTERDAM SYMPHONY ORCHES TRA, Clifford Gilmore director; cellist Danie Miller. Von Reznicek's *Donna Diana* Overture; El gar's Cello Concerto, Op. 85; Schubert's Symphony No. 9. Pope Auditorium, Fordham U., 113 W. 60th St (228-6988), at 8. $8; in advance, $6.

DICK HYMAN, pianist/**RUBY BRAFF,** trumpet Jazz. New School, 66 W. 12th St. (741-5960), at 6. $6

HUDSON RIVER SLOOP SINGERS—Centerfold 263 W. 86th St. (866-4454), at 7:45. $4.

PHILL NIBLOCK, composer, multi-media artist. New music and films. Alternative Museum, 17 White St (966-4444), at 8. $6.

STUDENT COMPOSERS—New works. Mannes College, 157 E. 74th St. (737-0700), at 8. Free.

DOC CHEATHAM, trumpet. Jazz at Noon, a jam session. Freddy's, 308 E. 49th St., at 12. $4.

BROOKLYN PHILHARMONIC, Lukas Foss con ductor; pianist Peter Serkin. 30th-anniversary gala Weber's *Oberon* Overture; Brahms's Piano Concerto No. 1; Shostakovich's Symphony No. 5. BAM at 8 $6-$12.50.

WOODY SHAW QUINTET/GRADY TATE—Jazz BAM at 8:30. $10.

ROBERT SECRIST, guitarist. Berkeley, Dowland Rodrigo, Sor, Turina, Villa-Lobos, Weiss. Bargemusic Ltd., Brooklyn (624-4061), at 8. $7.

JULIUS GROSSMAN CHAMBER ORCHESTRA—See 11/2. Today at Free Synagogue of Flushing 41-60 Kissena Blvd., at 8. Free.

Saturday, November 5

SAN FRANCISCO SYMPHONY ORCHESTRA, Edo de Waart, conductor; oboist Heinz Holliger. Mozart's Overture to *The Marriage of Figaro;* Sessions's Symphony No.6; Rachmaninoff's *Symphonic Dances;* Mozart's Oboe Concerto in C. Carnegie at 8. $10

SHURA CHERKASSKY, pianist. Bach-Busoni, Brahms, Berg, Liszt. 92nd Street Y at 8. $10-$13.50.

YALE CHAMBER MUSIC—Pianist Craig Nies, flutist Thomas Nyfenger, bassoonist Arthur Weisberg, harpsichordist Britt Wheeler. Vivaldi, Martino, Bach, Villa-Lobos, Beethoven. Merkin Hall at 8. $7.

NEW YORK PHILHARMONIC—See 11/3.

BACH WINTERFEST—See 11/4. Tonight at St. Michael's Hall, 225 W. 99th St. $5.

ASPEN WIND QUINTET—Wuorinen, Carter, Milhaud, Nielsen, Tsontakis (N.Y. premiere). Carnegie Recital Hall at 5:30. $6.

THRUSTON JOHNSON, violinist, **FRANCES BING**, pianist. Carnegie Recital Hall at 8:30. Brahms sonatas. $15.

FORUM 83—Composers' Forum. At 3: New works by Larsen, Scherchen, Laske, Diemente, La Barbara, Hunt. At 8: New works by Raecke, Jenkins. At Symphony Space. See also Sun. listing. $16 for three concerts, $13 for two, $8 each concert.

MUIR STRING QUARTET—Haydn's Quartet in G, Op. 54, No. 1; Bartók's Quartet No. 1; Mendelssohn's Quartet in D, Op. 44, No. 3. Metropolitan Museum at 8. $7.

MUSIC FROM MARLBORO—Haydn's Quartet in B-flat, Op. 50, No. 1; Berg's Lyric Suite for String Quartet; Schubert's Quintet in C, for two cellos. Washington Irving High School, Irving Pl. at 16th St. (586-4690), at 8. $2.

WILLIAM BLUMBERG, trumpet, with pianists Daniel Foreman, Luana Shapiro. Albinoni, Stevens, Artunian, Goedicke, Arnold. Manhattan School of Music, Broadway at 122nd St., at 8. Free.

JAMES CLEVELAND—Gospel music. Felt Forum, Madison Square Garden, at 3 and 8. $10-$20.

WALTER HILSE, organist. Alice Tully Hall at 2:30. $7.50

ROSEMARY KIRSTEIN, singer-songwriter-guitarist. Centerfold, 263 W. 86th St., at 7:45. $4.

ARNOLD DREYBLATT & THE ORCHESTRA OF EXCITED STRINGS—New music. Alternative Museum, 17 White St. (966-4444), at 8. $6.

BROOKLYN PHILHARMONIC—See 11/4.

CHAMBER MUSIC AT BAM—Baroque violinist Daniel Stepner, baroque cellist Anner Bylsma, fortepianist Kenneth Cooper. Bach, Haydn, Boccherini, Beethoven. BAM at 8:30. $7.

EVELYN LEAR, soprano/**THOMAS STEWART**, baritone, with pianist Martin Katz. Mozart, Mendelssohn, Dvorak, Dougherty, Niles. Brooklyn College at 8. $8-$15.

NEW YORK CHAMBER SOLOISTS, with pianist Manahem Pressler. Mozart program. Lehman College Center, Bedford Park Blvd. West, Bronx (960-8833), at 8. $8-$10.

QUEENS COLLEGE ORCHESTRAL SOCIETY, Martin Canellakis conductor. Beethoven's Ninth Symphony. Queens College Colden Center, LIE and Kissena Blvd. (793-8080), at 8:30. $7-$9.

Sunday, November 6

CLEVELAND QUARTET, cellist Yo-Yo Ma. Schubert's Quartet in E-flat, Op. 125, No. 1; Adler's Quartet No. 7; Schubert's Quintet in C, Op. 163, D. 956. Carnegie Hall at 3. $8-$15.

CHAMBER MUSIC SOCIETY—See 11/4. At 5.

DAVID SHIFRIN, clarinetist, with pianist-composer William Doppmann, violinist Ik-Hwan Bae. Poulenc, Schiff (world premiere), Brahms, Doppmann (N.Y. premiere), Debussy, Bartók. Alice Tully Hall at 8. $7.50.

AMERICAN COMPOSERS ORCHESTRA, Dennis Russell Davies conductor; pianist Keith Jarrett. Barber's Piano Concerto; Carter's *Variations for Orchestra;* Curtis-Smith's *The Great American Symphony* (N.Y. premiere). Avery Fisher Hall at 8. $7-$14.

LOS ANGELES CHAMBER ORCHESTRA/GAECHINGER KANTOREI OF STUTTGART, with soloists; Helmuth Rilling conductor. Bach's *St. John Passion.* Avery Fisher Hall at 3. $9-$17.50.

NATIONAL ORCHESTRA OF NEW YORK CHAMBER ORCHESTRA, Alvaro Cassuto conductor; guitarist Carlos Barbosa-Lima. Vivaldi, Albinoni, Marcello, Galuppi. Carnegie Recital Hall at 2. $8.50.

JULIAN MILKIS, clarinetist. Mozart, Debussy, Brahms, Bartók. Carnegie Recital Hall at 5:30. $6.

RICHARD PIERCE MILNER, composer-pianist. All new music by him. Carnegie Recital Hall at 8:30. $6, $8.

HEBREW ARTS CONCERT CHOIR, Matthew Lazar director. Rossi, Harlap,Lavry, Lewandowsky. Merkin Concert Hall at 7:30. $9.

MILES AHEAD—Tribute to Miles Davis, with the Miles Davis Alumni Orchestra, George Benson, Peabo Bryson, Herbie Hancock, the Whispers, Cicely Tyson, others. Radio City Music Hall, Sixth Ave. at 50th St. (757-3100), at 8. $25-$45.

CHIQUILLADAS—Spanish music. Felt Forum, Madison Square Garden (564-4400), at 2 and 7. $14-$18.

ROLF SMEDVIG, trumpeter, with pianist Tatiana Yampolsky, members of Empire Brass Quintet. Telemann, Haydn, Arutunian, Albinoni, Handel, Bolling, Saches, Clarke. 92nd Street Y at 8. $6-$8.50.

FRANS BRUEGGEN, recorder. 16th- and 17th-century music from the Netherlands, Italy, Germany, and France. The Cloisters, Ft. Tryon Park, at 3. $10.

GARY STEIGERWALT, pianist. Haydn, Schonthal, Debussy, Bartók, Liszt. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 3. $4.

SHANA FRANCES SEAR,cellist/**RON LEVY**, pianist. Saint-Saëns, Hindemith, Shostakovich, Rozsa. Interlude, at 137 Greene St. (757-6300), at 3. $5.

ROBERT BONFIGLIO, classical harmonica/**CLARE HOFFMAN**, flute/**ED BREWER**, harpsichord. Bach, Fauré, Telemann, Bartók. WBAI Free Music Store, P.S. 41, 116 W. 11th St. (279-0707), at 8. Free; contributions welcome.

LOIS FEINBERG/BARBARA KELLER—"Four Hands at the Piano." Brahms's *Six Hungarian Dances;* Saint-Saëns's *Carnival of the Animals.* Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672), at 3. Free.

DAVID MURRAY QUARTET—Jazztrack, at Manhattan Healing Arts Center, 386 Broadway at White St. (431-1369), at 7:30 and 9. $7.

FORUM 83—New works by Weir, Francois, Cary, Reynolds, Babbitt. See 11/5. Today at 3.

BRONX ARTS ENSEMBLE, Rudolph Palmer conductor; pianist Abba Bogin, hornist Sharon Moe. Mozart's Quintet in E-flat, K. 452; Zwilich's *Chamber Symphony;* Brahms's Trio in E-flat, Op. 40. Wave Hill, 252nd St. and Independence Ave., Bronx (549-2055), at 3. $7.

BROOKLYN PHILHARMONIC—See 11/4. Today at 2.

CHAMBER MUSIC AT BAM—See 11/5. Today at 2.

FRED KRONACHER, pianist. Scarlatti, Beethoven, Bach, Chopin, others. Brooklyn Conservatory of Music, 58 Seventh Ave. at Lincoln Place, at 3. $4.

BROOKLYN COLLEGE SYMPHONIC BAND, Ainslee Cox Conductor. Gabrieli, Gould, Mozart, Stravinsky, Grainger, Brooklyn College, at 2. $3.

BARGEMUSIC LTD.—At 4: see 11/3. At 7:30: Joyce Hammann, violinist, and Rohan de Silva, pianist. Beethoven, Chausson, Bach, Ravel. Fulton Ferry Landing, Brooklyn (624-4061). $7.

TRIO DOLCE/CATERINA MINICOZZI, soprano/**MARGARET EWING STERN**, mezzo-soprano. Chamber works by Mozart, Boismortier, Weber; operatic arias, duets. Regina Hall, 65th St. and Twelfth Ave., Brooklyn (232-3555), at 4. Free.

CONCERTS IN CHURCHES—National Association of Composers, Max Lifschitz conductor; Kraft, Maves, Dushkin, others. Christ and St. Stephen's, 120 W. 69th St., at 3. $5. . . Walter Hilse, organist; Bach, Pachelbel, Messiaen, Hilse, others. Epiphany and St. Simon, 2910 Ave. M, Brooklyn, at 4. $5. . . Canterbury Choral Society, Charles Dodsley Walker conductor; with Young Mi Kim, Jean Kraft, Gary Glaze, Richard Anderson; Beethoven's *Elegischer Gesang* and Mass in C. Heavenly Rest, Fifth Ave. at 90th St., at 4; $5. . . Bach Vespers, with orchestra, choir, soloists; Frederick Grimes organist-director; Cantata 106 and *Passacaglia and Fugue* in c. Holy Trinity Lutheran, CPW and 65th St., at 5; offering. . . Jonathan Wright, organist; De Grigny, Bach, Persichetti, Reger. Madison Ave. Presbyterian, at 73rd St., at 4. $4. . . Elizabeth van Ingen, soprano; Purcell, Mozart, Wolf, Vaughan Williams, Debussy, Thomas. St. Michael's, 225 W. 99th St., at 3. $5. . . St. Peter's, Lexington Ave. and 54th St., at 5: Jazz Vespers, with Eddie Bonnemere Orchestra, JESU Choir; offering. 7: Lou Grassi Quartet: $3. . . Choir and Orchestra, Walter Klauss conductor; Honegger's *King David,* narrated by Schuyler Chapin; also Roger-Ducasse, Poulenc. Unitarian-All Souls, Lexington Ave. and 80th St., at 8. $6.

Opera

Metropolitan Opera

THRU 4/21—$12-$75. Mon., 10/31, at 8: Verdi's *La Traviata,* Pritchard conducting; with Te Kanawa, Gedda, MacNeil. 11/1 at 8: Verdi's *La Forza del Destino,* Levine conducting; with Amara, Conrad, Carreras, Milnes, Fosroe, Raimondi. 11/2 at 8: Puccini's *La Bohème,*, Kohn conducting; with Malfitano, Merritt, Shicoff, Elvira, Robbins, Glassman, Berberian. 11/3 at 8: Mozart's *Don Giovanni,* Tate conducting; with Moser, Neblett, Morris, Plishka, Rendall, Roberta Alexander (debut), Boesch, Macurdy. 11/4 at 8: Britten's *Peter Grimes,* Pritchard conducting; with Söderström, Chookasian, Vickers, Stewart, Hines. 11/5 at 2: *La Traviata;* same as 10/31. 11/5 at 8: *La Bohème;* same as 11/2.

New York City Opera

THRU 11/13—$3.50-$30. Tues., 11/1, at 8: Bizet's *Carmen,* Keene conducting; with Janice Meyerson (debut), Huffstodt, West, Anderson. 11/2 at 8: Bizet's *Les Pêcheurs de Perles,* Bergeson conducting; with Myers, Garrison, Marcel Vanaud (debut), Gregory Stapp (debut). 11/3 at 8: Puccini's *Tosca,* Weise conducting; with Galvany, West, Fazah. 11/4 at 8: Strauss's *Ariadne auf Naxos,* Weise conducting; with Sundine, Rolandi, McCaffrey, Alexander. 11/5 at 2: Puccini's *Madama Butterfly,* Keene conducting; with Haddon, Christin, Garrison, Cossa, Perry, Bassett. 11/5 at 8: Lehar's *The Merry Widow,* Knight conducting; with Huffstodt, Marsee, Kays, Reardon, Isaac, Harrold. 11/6 at 1:*Tosca* ; same as 11/3, except William Dansby (debut) for Fazah. 11/6 at 7: Janacek's *The Cunning Little Vixen,* Bergeson conducting; with Rolandi, Pelle, Cross.

Other

DIE LIEBE DER DANAE, by Strauss. Opera Orchestra of New York, concert version by Eve Queler; with Rosalind Plowright (N.Y. debut), William Lewis, Roger Roloff, Ragnar Ulfung, Peter Kazaras; Mendelssohn Club. Carnegie Hall, 11/6 at 8. $10-$27.

FIDELIO, by Beethoven. Concert version, by Greenwich House Opera Project, Edward Houser conducting. St. Joseph's Church, Sixth Ave. and Washington Pl. (242-4770), 11/6 at 3, 11/7 at 8. $8.

THE SCARF, by Hoiby/**THE DOOR**, by Argento, both based on Chekhov. Opera Ensemble of N.Y., Ruth Bierhoff conducting. Lillie Blake School Theater, 45 E. 81st St. (288-1485). 11/4, 9, 11, 16, 18 at 8; 11/6, 13, 20 at 3. $10-$14.

ANDREA CHENIER, by Giordano. Staged version by the Opera Stage of the Brooklyn Lyric Opera, Norman Myrvik conductor. Holy Name Auditorium, Amsterdam Ave. and 96th St. (837-1176). Sun. at 7:30, thru 11/27. $4.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Thru 11/20; Romberg's *The Student Prince.* Wed.-Sat. at 8; Wed. at 2; Sat. and Sun. at 3:30. Wed. and Thurs., $8-$13; Fri.-Sun., $8-$13.50.

AIDA, by Verdi. Amato Opera Theater, 319 Bowery at 2nd St. (228-8200). 11/5, 12, 18, 19, 26, 12/3, at 7:30; 11/6, 13, 27, 12/4 at 2:30. $8.

Dance

The Joffrey Ballet At City Center

THRU 11/13—11/1 at 8: *Les Patineurs, Illuminations, Cloven Kingdom.* 11/2 at 8: *Dream Dances, Square Deal, Rodeo. 11/3 at 8: Les Patineurs, Illuminations, Cloven Kingdom.* 11/4 at 8: *Light Rain, Square Deal, Cakewalk.* 11/5 at 8: *Suite Saint-Saëns, Love Songs, Rodeo.* 11/6 at 2: *Italian Suite, Return to the Strange Land, Cakewalk.* 11/6 at 7:30: *Les Patineurs, Parade, Rodeo.*

Other

BATTERY DANCE COMPANY—Visiting Artist series at Pace U., Spruce St. and Park Row (488-1637). 10/31, Pace Plaza, at noon: an outdoor parade and performance. Other events thru 11/4.

DONALD BYRD AND THE GROUP II— At Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 11/3-5 at 8, 11/6 at 3. $7.

CAROL FONDA & COMPANY—*Soiree,* a melange of art, entertainment, refreshment, and social exchange. Ethnic Folk Arts Center, 179 Varick St. (431-3364). 11/5 at 8, 11/6 at 3 and 7. $7.50.

JUDITH HOOK DANCE COMPANY—*Fiddle Dances,* other works. Cunningham Studio, 55 Bethune St. (924-0077). 11/4 and 5 at 9; $5.

KIKEN CHIN'S BETWEEN—Solo improvisational modern dance. Larry Richardson's Dance Gallery, 242 E. 14th St. (924-0077). 11/4 and 5 at 8. $6.

A YOUNG GIRL AND THE GOLLIWOGS, choreographed and directed by Nancy Leava Hall. Newfoundland Theater, 6 W. 18th St. (243-5025). 10/31 at 8. $5.

RIVERSIDE DANCE FESTIVAL—Kim Ameja Chang Mu Co., in Korean Dance; 11/2 and 4 at 8, 11/6 at 2. . . Choreo Showcase II: Diachenko, Dorfman, Spirit Walk; 11/3, 5, and 6 at 8. Riverside Church, the Drive at 122nd St. (864-2929). $6.

SEPIA IN ARTISTRY—A tribute to black American dance and its dancers. The Swinging Seniors, Harriet Browne, Mable Lee, many more.Pace U.'s Schimmel Center for the Arts Spruce St. across from City Hall (488-1496). 11/6 at 2. $12.

THE TIMEBENDERS—New dances by Becky Siegel, with Ione Beauchamp, Laura Eimicke-Klimley, and Jenny Palo. Vital Arts Center, 78 Fifth Ave. (675-1136). 11/4 and 5 at 8, 11/6 at 2. $6.

WENDY WOODSON/ACHIM NOWAK—New York premiere of *Force of Habit.* Performance Space 122, 150 First Ave. at 9th St. (477-5288). 10/4-6 at 9. $5.

OTHER EVENTS

Happenings

HORSE SHOWS HAVE CENTENNIALS, too—and the National Horse Show celebrates this year, at Madison Square Garden, 11/1-6. Opening night will include a musical retrospective; on Wed. there'll be antique carriages and cars. As usual, international and open jumping competition, with the U.S. team pitted against riders from seven other countries.

ENTERTAINING SPECIALS—Remember the delightful film *Genevieve?* About the London-to-Brighton car race? Well, 11/6 in our own Herald Square at 34th St. and Broadway, antique-car aficionados can get a gander at 100 old beauties, including a 1914 Prince Henry Vauxhall from England, a 1910 Stanley Steamer, a Pierce Arrow, and a quarter-million dollars' worth of 1934 Duesenberg. The cars will be there from 9 a.m., with a parade taking off at 11:30, across 34th to Fifth, down to Washington Square Park, down Broadway to City Hall, and thence to Brooklyn for another meeting place, adjacent to Kingsboro College at Oriental Blvd... Artist Donna Henes, in a sort of free-form "event," will hold forth with "Autumn Altar: Esteemed Offerings for a Positive Public Spirit," a mix, she says, of food and personal mementos and performance art. 10/31-11/2, from 9 a.m. Mon. to 6 p.m. Wed., she will be under the portico of the Municipal Building, at Centre and Worth Sts., and... you're on your own. So is she... We can help preserve Lady Liberty and Ellis Island for future generations, and also have a whale of a time. A benefit at the State Theater 11/7 will help the cause, and among the Statue's supporters on hand will be Peter Martins, Bob Hope, Peggy Lee, Suzanne Farrell, Dance Theatre of Harlem, the West Point Glee Club, Bob Hope, Honi Coles, and many more. $10-$75 (870-5570).

A TWO-PART AUCTION, of memorabilia from theater, dance, and music, benefits the Public Library's Performing Arts Research Center. 11/6, the subject is *autographed theater programs, covering* 1935-1970, *Tobacco Road* to *Company,* more than 400 of them, beginning at $50. 11/13, you'll find photographs, posters, sheet music, rare books, and "memorabilia of the stars," culled from well-known donors. Presale exhibits are 11/5 and 12, from 11 to 5, with all lots on view on the 5th. The two auctions are at the Bruno Walter Auditorium, Lincoln Center Library, at 1 both days. Admission is by purchase of a $10 catalogue, available from the library; the exhibit is free to preview.

HOLIDAY SHOPPING, at both sales and exhibits (see above, too), is an easy matter these days. Note the annual Holiday Boutique of the Yeshiva University Women's Organization; 11/1-3, at the Young Men's Philanthropic League, 4 E. 80th St.; Tues. 7-11; Wed. 10:30-5 and 7-10:30; Thurs. 10:30-4; admission $3. Merchandise and certificates from the likes of Zabar's, Krön, Tiffany, Bottega Veneta... The somewhat quaint but very popular art of découpage, or "painting with scissors," stars in a show/sale at the Lincoln Savings Bank, Madison Ave. at 70th St., 10/31-11/12. You can peer at and scoop up mirrors, ashtrays, boxes, plates, and so on, all with an eye to your own tabletop or gift giving. Sponsored by students of Adventures in Crafts Studio, the show runs daily 9-3, except Thurs. to 6 and Sat. to 1. Free... Heirloom laces and jewelry, estate linens and old quilts, and vintage clothing, all in a show-sale 11/5 and 6, at the Sheraton Hotel, Seventh Ave. and 56th St. Dealers will also show sewing tools and the like. $3 admission... More than 60 professional craftsmen will show and sell their wares in an exhibition 11/5 and 6, from 10 to 5, at Central Junior H.S., Stanwich Rd., Greenwich, Conn. The range of handcrafted items is wide and colorful... An Antiquarian Book Fair will also include loads of "print and ephemera," with rare books taking center stage. Subjects include juvenile, cookbooks, sci-fi, the performing arts, and much more. At the Human Resources Center, I.U. Willets & Searington Roads, Albertson, L.I. 11/5-6, Sat. 11-6 and Sun. noon-5. Admission, $2.

NEW YORK EXPERIENCE—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). $4.25; children under 12, $2.50.

THOUGHTS ON WORDS—*Howard Goldberg, the* Adventure on a Shoestring maven, will talk about "how to enjoy yourself inexpensively and imaginatively in New York this winter." At Gimbels East, 125 E. 86th St., 11th floor, 11/3 at 5:30 and 7:30; $5... The conductor of two Philharmonics, ours and Israel's, will talk about his jobs, and music in general, in the Dialogue Forum opener, 10/31 at 8:30, at Town Hall. Zubin Mehta with moderator Dr. William Berkowitz. Admission's free (840-2824)... Through 11/12 at the Museum of Broadcasting, you can view some of the most beautiful TV closeups ever—with some beautiful sounds to listen to—as the museum winds up its series of filmed Toscanini concerts from the 40s and 50s, with the NBC Symphony. Phone 752-4690 for schedule. Oh yes, the closeups—they're of the conductor's heartbreakingly beautiful face.

EXHIBITS TO NOTE: "People and Places of the Past," a *National Geographic* show of artifacts and color photographs, is at the Market at Citicorp, Lexington Ave. and 54th St., 11/2-28, 9-9 daily. A video program, an immense time chart, and the pictures help depict man's "never-ending fascination with the past"... "Street of Glass" continues through 11/30, *on 53rd St. west of Fifth, and along Sixth Ave.* in the Rockefeller Center area, and at Glassmasters Guild, Sixth Ave. at 19th St. This is a window showing of stained glass by more than 50 artists, and there are lectures at the Donnell Library (one of the temporary art "galleries")... Jomon, or "rope-pattern lacquerware," by Ryozan Koizumi is at the Nippon Club Gallery, 145 W. 57th St., 11/3-9; this particular style uses rope, lacquer, and earth to form a variety of shapes and vessels... Computers, video games, and other electronic "fun" items are in a Coliseum Expo, 11/3, noon-6; 11/4, 10-10; 11/5, 10-10; 11/6, 10-6. $7.50, and for this you get to see what the producers of all these machines are putting out.

Tours

TOURS WITH THE 92ND STREET Y—"East and West Village," a Walking Gourmet tour, 11/2, 1-4. Spanish and Ukrainian foods; $7... Walking tours: 11/6 at 11 a.m., "East Side, West Side, All Around the Park, the Seventies from River to River;" $7. 11/6 at 1, Flatbush, Brooklyn; $7... Bus excursions to "Old Neighborhoods," with novelist Avery Corman as guide. 11/6 at 1, West Bronx; $16. Pre-register for all these (427-6000, ext. 179).

CHINESE NEW YORK, with the 92nd Street Y (427-6000, ext. 179) and lecture-guides Jack Chen, Steven Chin. 11/6 at noon; pre-register; $7. A lecture on the subject, 11/2 at the Stephen Wise Free Synagogue, 30 W. 68th St., at 7:30; $6. Lecture and tour together, $11.

JEWISH NEW YORK—Landmarks on the Lower East Side, Orchard St., a kosher winery, etc. With Holidays in New York (765-2515). 11/6 at 2, meet in front of Garden Cafeteria, 165 E. Broadway. $5.

LUNCH IN HARLEM, with Harlem, Your Way! Tours Unlimited (866-6997). Includes lunch at a Harlem church and visits to Morris-Jumel Mansion, the Studio Museum, the Liberation Bookstore, and more. 11/6, 20, 27, noon-3. $25. Buses from and back to 96th St. and Columbus Ave.

UNION SQUARE-CHELSEA ARTISTS' STUDIOS—Walking tour with the Floating Gallery. 11/5, 12, at 1; meet at the Gallery, 41 Union Square West, Room 316 (254-3690). $5.

GREENWICH VILLAGE—Seven days a week, at 11 a.m. and 2, for two hours; reservations only (226-1426); $5; under 16, $3.50.

FULTON TO SOUTH STREET SEAPORT, "the Past Preserved," a New York Walk-About (582-8083 weekdays; 914-834-5388 weekends, evenings). 11/6 at 11 a.m. or 2, meet on NW corner of Fulton St. and Broadway. $4.

SOUTH COAST OF THE BRONX, with the Shorewalkers of N.Y. 11/6 at 9:30 a.m., meet N.W. corner of Grand Concourse and 149th St. (663-2167). $2.50.

A TOUR with Prospect Park Environmental Center (636-1900). 11/5 at 1, an architectural look at Prospect Park; meet at Litchfield Villa, 5th St. at Prospect Park West. $1.

NATURE WALKS—Clay Pit Ponds State Park Preserve, S.I.: 11/6, 8-10 a.m., an autumn bird walk (967-1976); free... N.Y. Botanical Garden, Bronx: a walk thru the Hemlock Forest, 11/5 at 10:30 a.m. (220-8700). $1.50... Autumn walks at Old Westbury Gardens, L.I. (516-333-0048). 11/6, 13, 20, 11-4. $3.

CONSERVATION AND THE OUTDOORS—Emphasis is on nature, and walking itself, with some city walks. Phone for details on the "serious" hikes (204-1112, mornings). Meanwhile: 11/5, meet at 1, Old Custom House, Bowling Green, for a tour of the financial district. 11/6, meet at entrance to Jamaica Bay Wildlife Refuge for a birding tour (474-0613).

MAGICAL PLANT WALKS, with Madeline Greene. Learn how to find and use wild plants, on weekend day trips. 11/5, Queens. $15. Phone 777-5658 for meeting place and time.

WILD-FOOD WALKS, with "Wildman" Steven A Brill. Find foods growing all over city parks, trees etc., and take home what you find. 11/5, Kissena Park, Queens. 11/6, Inwood Park, Manhattan (291-6825 for meeting places.) $15.

Sports

FOOTBALL—Giants, at Giants Stadium, E. Rutherford, N.J. (201-935-8222). $11, $14, if available Next home game, 11/13... **Jets,** at Shea Stadium Flushing (421-6600). $13-$14. 11/6 at 4, vs. Baltimore.

HOCKEY—N.Y. Rangers, Madison Square Garden (563-8036), $7-$18. Next home game, 11/9, vs Calgary... **N.Y. Islanders,** Nassau Coliseum Uniondale, L.I. (516-794-4100), $14-$22. 11/1 a 8:05, vs. Vancouver. 11/5 at 7:05, vs. Buffalo.

BASKETBALL—N.Y. Knicks, at Madison Square Garden (563-8000). $7-$15. Next home game, 11/8 a 7:35, vs. Milwaukee.

BOXING—All-star bouts. Felt Forum, Madison Square Garden (564-4400), 11/4 at 7:30. $10, $15.

INDOOR SOCCER—N.Y. Arrows, at Nassau Coliseum, Uniondale, L.I. (516-222-0224). $6-$11. Season home opener; 11/6 at 5, vs. Memphis.

Children

For information on other Halloween events, please refer to last week's issue.

HALLOWEEN RALLY AND PARADE—Greenwich Village Montessori School, 219 Sullivan St (677-1177). 10/31 at 1:15, for benefit of UNICEF from the schoolyard, along south side of Washington Square Park to the arch. Masks and makeup done by the students.

BABAR THE LITTLE ELEPHANT MEETS PEEWEE THE PICCOLO—Downtown Chambe Players, Mimi Stern-Wolfe conducting; illustrated by Dori Poole-Schwartz, narrated by Robert Sherman with Andrew Bolotowsky on piccolo. Third Stree Music School Settlement, 235 E. 11th St. (777-3240) 11/6 at 1:30 and 3:30. $1.50; adults, $3.

TOUCH THE AIR, a musical adventure, by Shadow Box Theatre. P.S. 9, 100 W. 84th St. (724-0677). 11 1, 3, 9, 17 at 10:30 a.m.; 11/2, 4, 10, 16 at 10:30 and 1:15. $2.50.

BEAUTY AND THE BEAST—Puppet Folk Theatre Co., Hudson St. Playhouse, 53 Hudson, 3 block north of Chambers (966-7002). 11/5, 12, 19, 26 at and 4. $2.50; adults, $4.

A SENSORY WALK—Discover sounds, smells, textures, sights, with Carol Frank. Wave Hill, 249th St and Independence Ave., Riverdale (549-2055). 11, 5 at 2. $1, plus weekend admission: $2 adults, children under 14 free.

PUSS-IN-BOOTS, with guest Twee-Dee, the clown puppet. Alice May's Puppets, at the Origami Center 31 Union Square West (255-0469). Sun. at 2 thru 11, 27. $2.50.

THE TRIP, a new musical by Stephen Schwartz, based on book by Ezra Jack Keats. First ACT Theater, 37 W 65th St. (873-6400). Fri. at 7, Sat. and Sun. at 2 and 4. $7.

ONCE UPON A... SUNDAY—Storytelling by Marcia Lane: "Wise and Foolish," about the world's people and animals. 11/6 at 11 a.m. 92nd Street Y Children's Library, on Lexington Ave. (427-6000, ext 137). $3.50. Series runs through 4/15/84.

ALFRED THE DRAGON AND THE PHANTOM BALLOON STEALERS—Children's Improv. Co. with audience participation. New Media Repertory Co., 203 E. 88th St. (860-8679). Sat. at 3:30. $3 adults $3.50.

A TRIBUTE TO BURR TILLSTROM, and o course, to Kukla, Fran, and Ollie... and Beulah Witch, Cecil Bill, Fletcher Rabbit, and everybody 11/1-1/7, at the Museum of Broadcasting, 1 E. 53rd St. (752-4690). 20 hours of programming, with ex-

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cerpts from the TV shows. 11/1-5, Mr. Tillstrom will give seminars at 12:30, including a performance; $3 for these. Admission to museum is $3, $1.50 children under 13, $2 for students.

TOTO AND THE WIZARD OF WALL ST.—A rock musical, at Fourth Wall Repertory, Truck and Warehouse, 79 E. 4th St. (254-5060). Sat. and Sun. at 3:30. $4, adults $5.

THE ALICE-IN-WONDERLAND GAME, a musical by On Stage, Children!, with audience participation. Hartley House Theater, 413 W. 46th St. (787-1073). Sat. at 1 and 3:30, thru 11/12. $3, adults $4.

FRIGHTENING FROLICS—Halloween stories, costume parade, a ghostly walk, tricks and treats. Alley Pond Environmental Center, 228-06 Northern Blvd. Douglaston, Queens (229-4000). 10/31 at 7:30; preregister; $3.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. and 103rd St. (534-1672). 11/5 at 1:30: Todd Stockman and Friends, puppets and ventriloquism. $2.50. . . Please Touch follows at 2:40; $1.

TODDLERS' WORKSHOPS, for 2 1/2 and up. At S.I. Children's Museum exhibit "Once Upon an Island," second-floor rear Ground Round wing of the S.I. Mall. Mon.-Fri. at 1:30; 50 cents exhibit admission.

THE SORCERER'S APPRENTICE—The Puppetworks, Inc., in a "wild farce," to Dukas's music, with hand-carved puppets. Old First Church, 729 Carroll St., Brooklyn (638-5725). Sun. at 1. $3.50. Reserve.

MICHAEL TAUBENSLAG PRODUCTIONS—Jan Hus Playhouse, 351 E. 74th St. (772-9180). 11/6: "Cinderella" at 1; "Puss in Boots" at 2:30. $3.50.

EEYORE'S BOOKS FOR CHILDREN—Free story hours: Sun. at 11 a.m., 2252 Broadway at 81st St. (362-0634), and Sun. at 12:30, 1066 Madison Ave. at 81st St. (988-3404). 11/6, at 1 West Side, at 2:30 East Side: Illustrator Susan Jeffers. Also, 11/6 at 12:30 East Side: Aline Locascio in a story hour in French.

PUBLIC LIBRARY—Yorkville branch, 222 E. 79th St. (744-5824): Pre-school picture-book hours Wed. at 4, ages 3-4; Tues. at 4, ages 5-7. Films Thurs. at 4, ages 3-8. . . Muhlenberg branch, 209 West 23rd St. (924-1585). Thurs. at 3:30, stories in English and Spanish. 11/4 at 3:30, films. 11/1 at 10:30 a.m.: preschoolers' crafts program. . . 67th St. branch, 328 E. 67th: 11/4 at 4, arts and crafts workshops.

PUPPET PLAYHOUSE—Fireboat House Environmental Center, 90th St. on the East River (879-3316). Sat. at 11 a.m. and 1. $2.50. 11/5, Karen & Co., with Karen S.

LITTLE PEOPLE'S THEATRE COMPANY—"Little Red Riding Hood" at 1:30; "Sleeping Beauty" at 3. Sat. and Sun. thru 11/20. Courtyard Playhouse, 39 Grove St., near Sheridan Square (765-9540). $3.50.

13TH STREET REPERTORY COMPANY—"The Empire Laughs Back," Sat. and Sun. at 1. "The Snow White Show," a musical, Sat. and Sun. at 3. 50 W. 13th St. (675-6677). $3.

CENTRAL PARK LEARNING CENTER—Exhibits on weather, geology, etc. Belvedere Castle, 79th St. south of the Great Lawn. Open 11-5 Tues.-Sun., except Fri. 1-5. 11/5 at 11 a.m.: "Overwintering in Central Park." Res. required (772-0210). 11/6 at 2: Shirley Keller, with "Songs to Tickle Your Funny Bone."

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Magic, comedy, live birds, and participation. Sat. and Sun. at 1, 2:30, and 4. $4 (reservations a must; all adults must be with a child).

CHILDREN'S "NIGHTCLUBS"—The Early Show, entertainment by children 6-16. At Don't Tell Mama, 343 W. 46th St. (757-0788). Sat. at 3; $5 cover, 2-drink minimum. . . **Youngstars,** featuring players from Broadway, TV, commercials. At Something Different, 1488 First Ave. (570-6666). Sat. at 7, Sun. at 5:30. $4 min. $2 cover.

AMERICAN MUSEUM OF NATURAL HISTORY, Central Park West at 79th St. (873-1300). Mon., Tues., Thurs., Sun., 10-5:45; Wed., Fri., Sat., 10 a.m.-9 p.m. $3 suggested for adults, children $1.50. Discovery Room, with touchable specimens in natural science and anthropology; open Sat., Sun. noon-4:30. Natural Science Center: plants, animals, rocks; open Tues.-Fri. 2-4:30; Sat. Sun. 1-4:30.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.-Fri. and Sun., 1-5; Sat., 11-5. Weekdays $2, weekends $3; adults, $1 and $2. Special exhibit: Children's Hands in Harlem, paintings by schoolchildren, thru 11/30. Also Shoebox City. Sat. at 11:30 a.m., mime workshops; Sat. at 1, origami; Sat. at 4, animal feeding. 11/5, 6 at 3: "Autumn in New York," an art activity.

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (273-2060). Tues.-Fri. 1-5, Sat. 11-5, Sun. noon-5. 50 cents, adults $1. Special exhibit: "Soundtracks," on sound and music, environment, participation, and education. 11/5 at 1:30: create mini-sound sculptures from bicycle parts. 11/6 at 1:30: Bob Een and bicycle music:performances on these sculptures. Free with Museum admission.

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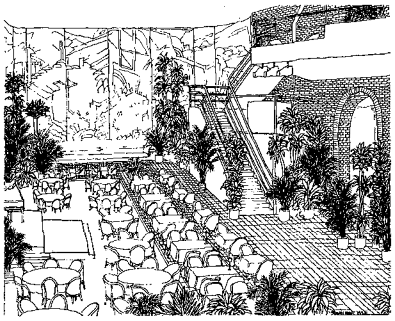
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KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress Opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(I-M)** AE, CB, DC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

BERNSTEIN ON ESSEX—135 Essex St., 473-3900. Casual. Kosher-Chinese. Spcls: fong wan gai, sweet and pungent beef/veal, yee han york pan. Res. nec. Open Sun.-Thurs. 11 a.m.-1 a.m., Fri. to 2 p.m., Sat. 7-3 a.m. Private parties for 60. **(M)** MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallop on linguine, cold poached salmon. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. **(M)** AE.

CINCO DE MAYO—349 W. Broadway, 226-5255 Casual. Regional Mexican. Spcls: menudo, chilies en Nogada, soft shell tacos. Open Tues.-Sun. noon-midnight. Closed Mon. **(I)** AE, DC, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market selection of fresh fish, lobsters from tank, Coho salmon. Res. sug. L daily 11:30-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Private parties for 70. Pianist nightly from 6. **(M)** AE, CB, DC, MC, V.

EDO GARDEN—104 Washington St., 344-2583. Casual. Traditional Japanese. Spcls: sushi, hot-pot dishes, Zen kaiseki dinners. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: warm salad of lobster tomalle with sea urchins, baked pork chops with fresh plums in a pomegranate sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun.from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.-Sun. noon-midnight. Closed Mon. **(M)** No Credit Cards.

HARBOR CLUB—55 Water St., 3rd Fl. Plaza., 952-0604. Casual. American-Continental. Spcls: N.Y. sirloin steak au poivre, fillet of sole meunière, seafood mixed-grill. Res. sug. Open Mon.-Tues. 11:45-7:30, Wed.-Fri. to 8:30. Pianist Mon.-Fri. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. Continental. Spcls: veal chop forestiere, prawns provencale, rack of lamb. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Wed.-Sat. Closed Mon. **(I-M)** AE, CD, DC, MC, V.

PARADIS – 260 W. Broadway, 925-8463. Casual. International. Spcls: garlic souffle, noisette of lamb in five onion sauce, turbans of sole in champagne sauce. Res. sug. D Mon. - Sat. 6.30 - 12.30. Private parties for 35. **(E) Brasserie:** Casual. French. Spcls: hamburger, charcuterie, bouillabaisse. Open Mon. - Thurs. noon - 2 a.m., Fri. to 4 a.m., Sat. 6 - 4 a.m. Closed Sun. **(I)** AE, MC, V.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

RACHEL'S—25 Hudson St., at Duane Park, 334-8155. Casual. American. Spcls: baby back ribs, steamed vegetable medley with cheese fondue, fresh fish daily. L Mon.-Fri. 11-5. D Mon.-Fri. 5-1 a.m., Sat. to 11, Sun. to 10. Private parties. Ent. **(I)** AE, CB, DC, MC, V.

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.-Fri. 6:30-11:30, Sat.-Sun. to midnight. **(M-E)** AE, MC.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Cabaret Tues.-Sat. Private room for banquets. Valet parking for D. **(M).** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No re Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American-Seafood Spcls: red snapper Grenoblois, Polynesian pineapple special, seafood in shells. Res. sug. L Mon.-Fri noon-4. D Sun.-Thurs. 4-10, Fri.-Sat. to 11. Br Sun noon-4. Private parties 25-150. **(M)** AE, CB, DC, MC, V

Greenwich Village

A TASTE OF INDIA—181 Bleecker St., 982-0810 Casual. Indian. Spcls: chicken tandoori. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri. to midnight, Sat. 3-midnight, Sun. 4-11:30. Complete L & D **(I-M)** AE, DC, MC, V

BIANCHI & MARGHERITA—186 W. 4th St. 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon. Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V

THE COACH HOUSE—110 Waverly Pl., 777-0303 Formal. American. Spcls: rack of lamb, striped bass steak au poivre. Res. nec. D only Tues.-Sat 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M)** AE, CB, DC, MC, V

CUISINE DE SAIGON—154 W. 13th St., 255-6003 Casual. Vietnamese. Spcls: lemon grass chicken crispy duck with hoisin sauce, barbecued pork skewer. Res. sug. D only Tues.-Sun. 3-midnight Closed Mon. **(M)** AE

DA SILVANO—260 Sixth Ave., 982-0090. Casual Florentine. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat 6-11:30, Sun. 5-11. **(M)** No Credit Cards

EL CHARRO—4 Charles St., bet. 10th & 11th Sts 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m. Sun. 1-midnight. Also **El Charro Espanol—58 E 34th St.,** 689-1019. **(I)** AE, DC, MC, V

EL COYOTE—774 Broadway, bet. 9th & 10th Sts. 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** AE, MC, V

GARVIN'S—19 Waverly Pl., 473-5261. Casual American-Continental. Spcls: medaillons de boeuf à la Scandinave, entrecôte Veneziana, roast duckling with blueberry brandy sauce. Res. sug. L Mon.-Sat 11:30-4. D Mon.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m., Sun. 5-midnight. Br Sun. 11-4. Jazz Thurs.-Sun from 10. **(M)** AE, CB, DC, MC, V

GOTTLIEB'S—343 Bleecker St., at W. 10th St. 929-7800. Casual. Pub. International. Spcls: whole fish, gaucho steak, fresh vegetables oriental style. D daily 4-12:30. Br Sat.-Sun. noon-4. **(I)** AE, MC, V

GUADALAJARA—49 Carmine St., 807-7472 Casual. Mexican-Spànish. Spcls: chicken Acapulco mariscadas in green sauce, paella Valenciana. Res sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls lobster American, swordfish grilled over mesquite shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. **(M)** AE, CB, DC, MC, V

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Casual. French. Spcls. of the day. Res nec. L Mon.-Fri. noon-3. D and after theater S daily 5:45-11:30. Br Sat. & Sun. noon-4. **(M)** AE, CB, DC, MC, V

LA RIPAILLE—605 Hudson St., nr. W. 12th St., 255-4406. Casual. French. Spcls: broccoli mousse with lemon butter, bass in puff pastry with raspberry vinegar sauce, veal scaloppine with morels, duck breast with Campari sauce. D Mon.-Sat. 5:30-11:30. Closed Sun. **(M)** AE, MC, V.

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, CB, DC, MC, V.

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RESTAURANT DIRECTORY

ONE FIFTH AVENUE—1 Fifth Ave., at 8th St., 260-3434. Casual. Continental. Spcls: Viennese schnitzel, shrimp with dill and capers, rack of lamb, chateaubriand for 2. Res. sug. L Mon.-Fri. noon-3. Br Sat. noon-4, Sun. 11-4:30. D Mon.-Thurs. 6-12:30, Fri. to 1:30, Sat. 6:30-1:30, Sun. 6:30-12:30. Ent. nightly from 9:30. **(M)** AE, CB, DC, MC, V.

PIZZAPIAZZA — 785 Broadway, at 10th St., 505-0977. Casual. American. Spcls: guacamole, hamburger, variety of deep dish pizza, salads, chili, cheesecake. Open Sun. - Thurs. 11.30 - 1 a.m. , Fri. - Sat. to 3 a.m. Br Sat.-Sun. 11:30-4. Private parties for 40. **(I)** AE, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also 82 **Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

TRATTORIA DA ALFREDO—90 Bank St., at Hudson St., 929-4400. Casual. Northern Italian. Spcls: cacciucco, stronzata of mixed veg. with green sauce. Res. nec. L Mon., Wed.-Sat. noon-2. D Mon., Wed.-Sat. 6-10:15, Sun. 5-9:15. Closed Tues. **(M)** No Credit Cards.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: ballotine of crayfish, ravioli with sweetbreads, red snapper with bouillabaisse sauce, white chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

UKRAINIAN RESTAURANT & CATERERS—140 Second Ave., bet. 8th & 9th Sts., 533-6765. Casual. Eastern European home cooking. Spcls: stuffed cabbage, kasha varnishkes, borscht. Open Sun.-Thurs. noon-11, Fri.-Sat. to midnight. **(I)** No Credit Cards.

YE WAVERLY INN—16 Bank St., off Greenwich Ave., 929-4377. Casual. Regional American. Spcls: indiv. chicken pot pie, stuffed roast duckling, southern fried chicken. Res. sug. L Mon.-Fri. 11:45-2. D Mon.-Fri. 5:15-10:30, Sat. to 11:30, Sun. 4:30-9:30. Br. Sun. noon-3:30. **(I)** AE, CB, DC, MC, V.

14th-42nd Streets, East Side

APPLAUSE—360 Lexington Ave., at 40th St., 687-7267. Cabaret-style shows, singing waiters and waitresses. Casual. American-Continental. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Complimentary hors d'oeuvres Mon.-Fri. cocktail hour. Closed Sun. **(I)** AE, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. **(M)** AE, CB, DC, MC, V.

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave., at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.-midnight daily. Spcl. Br Sun. 10:30-3. Pianist Mon.-Fri. 8 a.m.-2 p.m. **(M)** AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. **(I-M)** No Credit Cards.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HARLEY STREET—547 Second Ave., at 30th St., 685-9659. Casual. Continental. Spcls: veal porterhouse, English lamb steak, seafood stuffed sole. Res. sug. L Mon.-Fri. noon-4. D daily 5-midnight. Champagne Br Sat.-Sun. noon-4. Private parties. Pianist Thurs.-Sat. eves. & Br. **(M)** AE, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. **(I-M)** AE, CB, DC, MC, V.

101 THINGS TO EAT—101 Park Ave., at 41st St., 687-1045. Casual. American. Spcls: salads, sandwiches, hamburgers, veal scaloppine. B Mon.-Fri. 7-10:30. L Mon.-Fri. 10:30-4. Closed Sat.-Sun. **(I)** No Credit Cards.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: brook trout, gravlax, tuna tartar, seafood fettuccine. Res. nec. Open daily 11 a.m.-2 a.m. **(M)** AE, MC, V.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PASTRAMI FACTORY—333 E. 23rd St., 689-8090. Casual. Kosher-style deli. Spcls: pastrami, homemade chopped liver, matzo ball soup. Open Sun.-Thurs. 10 a.m.-10 p.m., Fri.-Sat. to 11. Free parking. **(I)** AE.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 11 a.m.-3 a.m. **(I-M)** AE, DC, MC, V.

RUSSELL'S—Park Ave. & 37th St., in the Sheraton Hotel., 685-7676. Dress opt. American-Continental. Spcls: chicken Jack Daniels, calves liver, roast prime ribs. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-10:30. Br Sat.-Sun. noon-3. Pianist Mon.-Fri. evenings & Br. **(M)** AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4-10:30, Fri. to 11, Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: squab and sweetbread terrine with fresh morelles, rack of venison with fresh ginger and honey, breast of pheasant wrapped in farmer's bacon, chestnut soufflé. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Pre-theater D 5:30-7:30. Ent. Mon.-Sat. 5:30-1. Closed Sun. **(M)** AE, CB, DC, MC, V.

14th-42nd Streets, West Side

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Closed Sun. **(I-M)** AE, MC, V.

CROCKFORD'S—358 W. 23rd St., 620-4620. Dress opt. American-Continental. Spcls: roast lamb, quail, osso bucco. Res. sug. L Mon.-Fri. 11-3. D daily 5-11. S daily 11-3 a.m. Br Sat. 11-4, Sun. from noon. Ent. Tues.-Sat. from 9. **(M)** AE, DC, MC, V.

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. **(I)** AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in Chelsea Hotel, 929-1855. Casual. Castillian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. American-Continental. Spcls: London mixed grill, Keens mutton chop, grilled bass with merlot. Res. nec. L Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11-4:30. D daily 4:30-10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** AE, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

RESTAURANT DIRECTORY

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. from 6 p.m. Closed Sun. **(I-M)** AE, CB, DC, MC.

SAN REMO—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostana, red snapper in green sauce. Res. sug. Open daily noon-midnight. Private parties. Pianist Tues.-Sat. **(M)** AE, CB, DC, MC, V.

37th STREET HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former town house.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Complete D 5-10. Music Mon.-Thurs. 7-midnight, Fri.-Sat. 8-1 a.m. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: veal steak with morel sauce, grilled swordfish. Res. sug. B daily 6-10:30. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon-3. Jazz and seafood Sun. 6-midnight. **(M)** AE, CB, DC, MC, V.

AMBROSIA—216 E. 49th St., 838-6662. Dress opt. Continental. Spcls: escalope of veal, lacquered roast duckling. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Complete D. Pianist Keith Ingram nightly. Private parties for 80. Closed Sun. **(M)** AE, DC, MC, V.

AU MANOIR—120 E. 56th St., 753-1447. Casual. French. Spcls: fricassée de veau, bass au beurre blanc, bay scallops à la nage. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. from 5. Shoppers spcl. D 5:30-7:15. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-E)** **Terrace:** Afternoon tea Mon.-Sat. 3-5. Ent. Mon.-Fri. 5:30-10:30. AE, CB, DC, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jackets required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. **(E)** AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

CRAWDADDY—45 E. 45th St., in the Roosevelt Hotel, 687-1860. Casual. Continental-New Orleans. Spcls: jambalaya, shrimp creole, oysters Rockefeller. Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, striped bass. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat.-Sun. 4-1. **(E)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.-Thurs. 11:30 a.m.-11 p.m., Fri.-Sat. to 1 a.m. **(M)** AE, CB, DC.

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, DC, V.

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RESTAURANT DIRECTORY

IL RIGOLETTO—232 E. 53rd St., 759-9384. Dress opt. Northern Italian. Spcls: langostina marinara, homemade pasta. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10:30, Sat. 5-11. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA PETITE MARMITE—5 Mitchell Pl., corner of 49th St. & First Ave., 826-1084. Dress opt. French. Spcls: noisette de veau princesse, mousseline de saumon, tarte aux pomme l'Alsacienne. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 6-10:30, Sat. 5:30-11. Private parties for 40. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of quail with raisins, medaillons of venison with red and white wine sauces. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French-Continental. Spcl: duckling bigarade. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30, Sun. from 5. Complete L. **(M-E)** AE, CB, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MAHARLIKA L'AUBERGE PHILIPPINE À NEW YORK—556 Fifth Ave., at 46th St., 719-4688. Casual. Philippine. Spcls: stuffed shrimp/milk fish, ox tongue, adobo, chicken Manila. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 6-11. Cocktails Mon.-Fri. 5-7. Complete L. Closed Sun. **(I)** AE, MC, V.

MANHATTAN MARKET—1016 Second Ave., bet. 53rd-54th Sts., 752-1400. Dress opt. American-Nouvelle. Spcls: pecan breaded chicken breast with sour cream mustard sauce, calves liver with sherry vinegar and red currants, veal chop with fresh chanterelles. Res. nec. B Mon.-Fri. 7-10. L Mon.-Fri. 11:45-3. Br Sun. 11:30-3:30. D daily 5:30-11:30. **(M)** AE, DC, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

NADDEO'S STEAK & LOBSTER HOUSE—209 E. 49th St., 644-9100. Dress opt. American-Italian. Spcls: sirloin steak, lobster, veal piccata. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. Private parties for 45-150. **(E)** AE, CB, DC, MC, V.

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.-Fri. 6-10. Private parties. Closed Sat.-Sun. **(E)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

ST. JOHN—361 E. 49th St., 751-0416. Casual. American. Spcls: seafood platter, New York sirloin, hamburgers. L Mon.-Fri. noon-4. D daily 5-11. Br Sat.-Sun. noon-4. **(I)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4 to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TANDOOR—40 E. 49th St., 752-3334. Casual. North Indian. Spcls: tandoori chicken, alu paratha, chicken tikka masala. Res. sug. L daily noon-3. D daily 5:30-11. Buffet L. Private parties for 100. **(M)** AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. **(I)** AE, DC, MC, V.

TONINO—805 Third Ave., at 50th St., in the Crystal Pavilion, 308-2280. Dress opt. Italian. Spcls: vongole e cozze, pollo Valdostana, linguine al pesto. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. Pianist nightly from 8. **(M)** AE, CB, DC, MC, V.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V

TRATTORIA—Pan Am Bldg., at 45th St., 661-3090. Casual. Italian. Spcls: pasta, homemade pastry & ice-cream, cappuccino. L Mon.-Sat. 11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11. Closed Sun. **(I)** AE, CB, DC, MC, V.

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

TSE YANG — 34 E. 51st St., 688-5447. Dress opt. Peking-Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon - 3. D daily 6 - midnight. Private parties for 10 - 60. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E). The Waldorf Cocktail Terrace:** Tea daily 2:30-5. Cocktails 2:30-1 a.m. Ent. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111/489-8110. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.-Fri., Sun. noon-11:30, Sat. to midnight. Complete L & D. Banquet room 20-100. **(M)** AE, CB, DC, MC, V.

A LA FOURCHETTE—342 W. 46th St., 245-9744/246-1960. Dress opt. French. Spcls: moules marinière, duckling bigarade, seafood Bercy. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. from 4:30. Closed Sun. **(M)** AE, CB, DC

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(M)** AE.

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BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CELESTIAL EMPIRE—144 W. 46th St., 869-9183. Dress opt. Szechuan-Mandarin. Spcl: crispy fish in chili sauce. Res. sug. Open Mon.-Fri. 11:30 a.m.-11 p.m., Sat. noon-midnight. Discount D parking. Closed Sun. **(I)** AE, DC, MC.

DARBAR—44 W. 56th St., 432-7227. Casual. Indian. Spcls: lobster malai khasa, murgh mussallam, khara passanda. Res. sug. L daily noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sun. to 11:30. **(M)** AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sautée with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRANKIE AND JOHNNIE—269 W. 45th St., upstairs, 245-9717. Casual. Steakhouse. Res. sug. D only Mon.-Sat. 4:30-midnight. Free parking after 5:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

FRERE JACQUES—151 W. 48th St., 575-1866. Dress opt. French. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Pre-theater D 5-6:30. Discount parking after 5:30. Closed Sun. **(I-M)** AE, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crepes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V.

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese-Mandarin. L Mon.-Sat. 11:30-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Complete L & D. Free D parking after 5:30, Sun. all day. **(I)** AE, CB, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JACK KAPLAN'S AT WEST 47th—71 W. 47th St., 391-2333. Casual. Jewish style deli. Spcls: chicken in the pot, Rumanian steak, brisket and potato pancakes. Open for B, L & pre-theater D Mon.-Fri. 7 a.m.-7 p.m., Sat. 8 a.m.-4 p.m. Closed Sun. **(I)** AE, DC, MC, V.

JINYA SUSHI—1251 Ave. of Americas, at 50th St., (in Exxon Bldg.) 245-4094. Casual. Japanese. Spcls: sushi, sashimi. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5-10, Sat. to 9:30. Closed Sun. **(M)** AE, CB, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KIPPY'S PIER 44—261 W. 44th St., in the Milford Plaza, 354-4414. Casual. American-Continental. Spcls: veal cutlet parmigiana, shrimp scampi. Res. sug. L daily 11:30-3. D daily 3-1 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA CRÊPE CAFE—57 W. 56th St., 247-1136. Casual. French. Spcls: crêpes, veal marengo, boeuf

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bourguignonne. Res. sug. Open Sun.-Thurs. 11:30 a.m.-11:30 p.m., Fri.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, CB, DC, MC, V.

LA RIVAGE—340 W. 46th St., 765-7374. Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.-Sat. noon-3. D Mon.-Fri. 5-9:30, Sat. to 10:30. Closed Sun. **(M)** AE, MC, V.

LARRÉ—846 Seventh Ave., bet. 54th & 55th St., 586-8096. Casual. French. Spcls: rack of lamb, fresh salmon, canard au cerises. Res. sug. for 5 or more. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LES PYRENEES—251 W. 51st St., 246-0044, 246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Spec. pre-theater D 5-9. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MOVENPICK—790 Seventh Ave., at 51st St., 582-0716. Casual. Continental-Swiss. Spcls: fondue, wiener schnitzel, émince de veau zurichoise with rosti. Res. sug. Open daily 7 a.m.-midnight. Pianist 5-8 daily. **(M)** AE, CB, DC, MC, V.

NICK & GUIDO—334 W. 46th St., 974-9895. Dress opt. Northern Italian. Spcls: risotto barolo, fusilli alla vodka, gnocchi alla bava, veal Valdostana. Res. sug. L Mon.-Sat. noon-3:30. D Mon.-Sat. 5-11:30. Bar open til midnight. Closed Sun. **(M)** AE, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(M)** AE, DC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. **(M)** AE, CB, DC, MC, V.

SEA FARE OF THE AEGEAN—25 W. 56th St., 581-0540. Jacket required. American-Mediterranean seafood. Spcl: bouillabaisse Marseillaise. Res. sug. L Mon.-Sat. noon-3, Sun. 1-3. D daily 3-11. **(M-E).** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor. 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.-1 a.m. Pianist Tues.-Sun. Private parties. **(M)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

AMY'S—147 W. 57th St., 246-5445. Casual. Middle Eastern-American. Spcls: babaganoush, homus, falafel, hamburger on pita bread. Open daily 11:30-9. **(I)** No Credit Cards.

BRUNO—240 E. 58th St., 688-4190. Dress opt. Italian. Spcls: fish, veal, pasta. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. & holidays. **(M)** AE, DC, MC, V.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. **(M)** AE, CB, DC, MC, V.

CAFE FONDUTA—120 E. 57th St., 935-5699. Casual. Continental-American. Spcls: sautéed chicken & shrimps with spinach & mushroom salad, lamb chops with rosemary, linguine with fruitti di mare. Res. sug for D. L Mon.-Sat. 11:30-5. D Mon.-Sat. 5-10. Closed Sun. **(I)** AE.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

JOCKEY CLUB—112 Central Park S., in the Ritz Carlton Hotel, 664-7700. Formal. International. Spcls: ravioli filled maintenon, fillet of Dover sole Jockey Club, lobster cake with oyster sauce. Res. sug. B daily 7-10. L Mon.-Sat. noon-2:30. Br Sun. noon-2:30. D Mon.-Sat. 6-11, Sun. to 10. **(E)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LA CAMELIA—225 E. 58th St., 751-5488. Jacket required. Italian. Spcls: capellini d'Angelo alle erbe fresche, trancia di salmone al pepe verde, fegato di vitello e Lucanica Tirolese. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Piano bar til 2 a.m. Closed Sun. **(M)** AE, MC, V.

LE CHANTILLY—106 E. 57th St., 751-2931. Formal. French. Spcls: mousse aux deux poisson sauce riche, grenadin de veau en croûte Chantilly, suprême de striped bass au naturel, pâtisserie Chantilly. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, MC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. **(M)** AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

LE VEAU D'OR—129 E. 60th St., 838-8133. Dress opt. French. Spcl: rognons de veau sauté moutarde. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:15. Complete L & D. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. **Also 1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. **(I)** AE, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-

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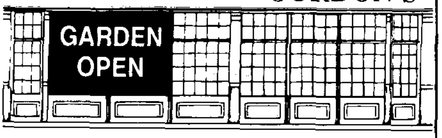

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RESTAURANT DIRECTORY

3. D Sun.-Thurs. 5-10, Fri.-Sat. to 11. Pianist daily 6-11. **(M-E) Oak Room:** Dress. opt. Continental. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10. S Tues.-Sat. 10 p.m.-1 a.m. Pianist daily. **(M) Oak Bar:** Casual. *Sandwich menu Mon.-Sat. 11 a.m.-2 a.m.,* Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Thurs. 11:30 a.m.-12:30 a.m., Fri. to 1:30, Sat. 3-1:30 a.m., Sun. 4-11:30. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pretheater D 6-8. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

RIO DE JANEIRO BOAT 57—41 W. 57th St., 935-1232. Dress opt. Brazilian-Portuguese-Seafood. Spcls: mariscada, camarao à Baiana, combination Boat 57 (for 2). Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC, MC, V.

SHEZAN—8 W. 58th St., 371-1414. Dress opt. Pakistani. Spcls: tandoori chicken, sag gosht, brochette of seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchine, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

TONY ROMA'S—400 E. 57th St., 308-0200. Casual. American. Spcls: barbecued ribs, chicken, loaf of onion rings. Open Mon.-Sat. 11 a.m.-4 a.m., Sun. 4 p.m.-4 a.m. Pianist nightly. **(I)** AE, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: tresse de sole des Frères Troisgros, medaillons de veau trèsor des bois, canette de ferme au *coulis de framboises*. Res. nec. D Mon.-Sat. 7-midnight. Private parties for 36. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. **(M)** AE, CB, DC, MC, V.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B daily 7-11. L Mon.-Sat. noon-3. D Sun.-Mon. 7-11, Tues.-Sat. to 10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. Ent. Tues.-Sat. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L Mon.-Fri. noon-3. D Mon.-Fri. 6-10. Cocktails daily noon-11 p.m. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 6:30-9:30. Closed Sun.-Mon. **(M)** No Credit Cards.

BAUMER'S TAVERN—1649 Third Ave., at 92nd St., 831-8301. Dress opt. American-Continental. Spcls: *raspberry duck, whole red snapper en papillote,* hot chocolate and Grand Marnier souffle. Res. sug. D only Mon.-Sat. 5-midnight. Private parties 30-60. Closed Sun. **(M)** AE, CB, DC.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 5-midnight, Sun. from 1. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. Pianist nightly. **(M)** AE, DC, MC, V.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. Buffet L Mon.-Sat. noon-6. Br. Sun. noon-6. D Mon.-Sat. 6-11, Sun. from 7. **(M-E)** AE, CB, DC, MC, V.

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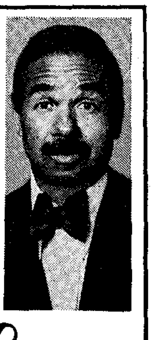

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RESTAURANT DIRECTORY

CASA BRASIL—406 E. 85th St., 288-5284. Casual. Continental-Brazilian. Spcls: roast duck, beef Wellington, rack of lamb. Res. nec. D only Mon.-Thurs. 6:30-9:30, Fri.-Sat. 2 seatings at 7 & 9:30. Closed Sun. **(E)** No Credit Cards.

DIECI—1568 First Ave., bet. 81st-82nd Sts., 628-6565. Jacket required. Classic/Regional Italian. Spcls: carpaccio, penne alla vodka, striped bass with fennel, veal chop forestiera, cassata Siciliana. Res. sug. D daily 5:30-11:30. **(M)** AE, MC, V.

FIDDLER ON THE STOVE — 349 E. 61st St., 308-4220. Casual. Rumanian. Spcls: crisp roast duck on cabbage, veal stew with polenta, Rumanian broilings. Res. sug. L Mon. - Fri. 11.30 - 3. D daily 5 - 11. Ent. Fri. - Sun. from 7. **(I)** AE, MC, V.

FORTUNE GARDEN—1160 Third Ave., at 68th St., 744-1212. Casual. Hunan-Szechuan. Res. sug. L daily noon-3. D Sun.-Tues. 3-11, Wed.-Sat. to midnight. **Cocktail lounge:** Piano 5-10:30. Private party room. **(M)** AE, DC, MC, V.

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

ISLE OF CAPRI—1028 Third Ave., at 61st St., 223-9626, 758-1828. Casual. Italian homecooking. Spcls: bollito misto, cappelletti alla panna. Res. sug. L & D menu Mon.-Thurs. noon-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: foie de volaille aux myrtilles, canard aux fruits frais, gratin aux fruits rouges. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat 6-11. Private parties. Closed Sun. **(M)** No Credit Cards.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only 5-midnight daily. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: shrimp & guacamole cocktail, charcoal grilled seafood brochette, Long Island fish chowder, apple & raisin tart. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Reduced rate parking. **(I-M)** AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. Continental. Spcl: breast of duckling with red cabbage and calvados, rosettes of veal with mirabelles, fricassee of lobster with morels. Res. sug. B daily 7-noon. L Mon.-Sat. noon-2:30. Br Sun. noon-5. D daily 5-10:30. S from 10:30. Dancing nightly. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: le bouquet de homard au vermouth, dos de turbot au pamplemousse rose, la côte de veau tourangelle. Res. sug. L daily noon-2:30. D daily 6-10:30. **(E)** AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4-8 lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. **(E)** AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Cocktails 4-7 incl. free hors d'oeuvres. Bar til 4 a.m. Br Sat. 11:30-4, Sun. from 11. Ent. Private parties. **(M)** AE, DC, MC, V.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern-Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. **(M)** AE, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

SILVER STAR—1236 Second Ave., at 65th St. 249-4250. Casual. Continental. Spcls: lobster shrimp, steak, hamburger. Res. sug. Open daily 24 hrs. Br Sat.-Sun. 11-4. Complete L & D. **(I-M)** AE, MC, V

SZECHUAN EAST—1540 Second Ave., bet. 80th & 81st Sts., 535-4921. Casual. Szechuan. Res. sug Open Sun.-Thurs. noon-11:30, Fri.-Sat. to 12:30. **(M,** AE, DC.

SZECHUAN PALACE—1329 Second Ave., at 70th St., 628-8652/8706. Casual. Szechuan-Cantonese Spcls: fresh scallops Hunan style, chef's special frie shrimp, Szechuan delight. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 3-10:30, Sun. from 1. **(I-M)** AE, CB, DC, MC, V.

TRE AMICI—1294 Third Ave., bet. 74th & 75th Sts., 535-3416. Dress opt. Italian. Spcls: linguine fra diavolo, beef braciola, veal piccata. Res. sug. D only Sun.-Thurs. 5-midnight, Fri.-Sat. to 2 a.m. Piano bar 8-1, Fri.-Sat. 9-2, Sun. 4-midnight. **(M)** AE, CB, DC, MC, V

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with black-bean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. **(M)** AE, DC.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Open daily noon-8. **(M) Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. Free 2-hr parking after 5. **(M)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

SUSHISEI—2025 Broadway, at 69th St., 496-0074. Casual. Japanese. Spcls: sushi bar, tatami rooms, sashimi, teriyaki, tempura. L daily noon-3. D daily 5:30-11. **(I-M)** AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. **(M)** AE, CB, DC, MC, V.

Brooklyn

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

Queens

BEN'S BEST—Rego Park, 36-40 Queens Blvd., 897-1700. Casual. Kosher. Spcls: corned beef, stuffed cabbage, chopped liver. Open daily 9 a.m.-9:45 p.m. **(I)** No Credit Cards.

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights, 899-2555. Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.-Thurs. noon-10:30 p.m., Fri. to 11, Sat. 4-11. Complete D. Closed Sun. **(I)** AE, DC, V.

SILVER STAR—Jackson Heights, 90-24 Astoria Blvd., 672-1389. Casual. Italian-American. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 3-10, Sun. 1-9. Complete D. **(I-M)** AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

TELEVISION

Daytime, Nov. 2-4, and 7-8

❷ **WCBS** 212-975-4321
❹ **WNBC** 212-664-4444
❺ **WNEW** 212-535-1000
❼ **WABC** 212-887-7777
❾ **WOR** 212-764-7000
⓫ **WPIX** 212-949-1100
⓭ **WNET** 212-560-2000
㉑ **WLIW** 516-454-8866
㉛ **WNYC** 212-566-3112
🅗 **HOME BOX OFFICE** 212-484-1100
🅢 **SHOWTIME** 212-880-6600
🅝 **UPTOWN** 212-942-7200
🅦 **WOMETCO (WHT).** 800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
❷ Daybreak
❹ Today In New York
❺ New Zoo Review
❼ News
⓫ 20-Minute Workout
🅗 Fri/Video Jukebox
Mon/Portrait Of A Teen-Age Shoplifter

6:30
❷ ❹ News
❺ Popeye
❾ Jimmy Swaggart
⓫ Wed,Thu,Mon,Tue/Tom & Jerry & Friends
Fri/Carrascolendas
🅗 Wed/Glacier Fox
Thu/Hoober-Bloob Highway
Fri/Coming Attractions
Tue/Puss In Boots
🅢 Wed/Olden Days Coat
Thu/Mark Twain Theatre
Mon/Making Of Raiders Of The Lost Ark

7:00
❷ Morning News
❹ Today
❺ Woody Woodpecker
❼ Good Morning America
❾ 700 Club
⓫ Fri/Tom & Jerry & Friends
🅗 Thu/Incredible Book Escape
Fri/**Movie**: The Killing Of Randy Webster
Mon/**Movie**: Klondike Fever
🅢 Wed/Thunderbirds 2086
Fri/Crown Of Bogg
Tue/Olden Days Coat

7:30
❺ Bugs & Porky
⓫ Pink Panther
🅢 Fri/Treasures Of The Snow
Mon/**Movie**: Modern Problems
Tue/**Movie**: The Country Girl

8:00
❺ Woody Woodpecker
❾ Civic Programming
⓫ Scooby Doo
🅗 Wed/Fraggle Rock
Thu/Inside Boxing
Tue/**Movie**: Anna To The Infinite Power
🅢 Thu/**Movie**: Waltz Across Texas

8:30
❺ Flintstones
❾ Straight Talk
⓫ Tom & Jerry
🅗 Wed/Coming Attractions
Thu/TIME Of Our Lives
🅢 Wed/John Barbour's World

9:00
❷ Tic Tac Dough
❹ Donahue
❺ I Love Lucy
❼ Morning Show
⓫ Great Space Coaster
🅗 Wed/Flashback: Last Voyage Of Morro Castle
Fri/Flashback: Wall Street Crash
Mon/One Man's *Fight For Life*

9:30
❷ Jokers Wild
❺ My Three Sons
❾ News
⓫ Civic Programming
🅢 Wed,Fri,Mon/Aerobicise

10:00
❷ $25,000 Pyramid
❹ Diff'rent Strokes
❺ Welcome Back Kotter
❾ Romper Room
⓫ Civic Programming
🅗 Wed/**Movie**: Dragonslayer
Thu/**Movie**: Gallipoli
Fri/**Movie**: Modern Problems
Mon/**Movie**: Trail Of The Pink Panther
Tue/**Movie**: Megaforce
🅢 Wed/**Movie**: Conspirator
Thu,Tue/**Movie**: Fastest Gun Alive
Fri/**Movie**: The Horizontal Lieutenant
Mon/**Movie**: Edge Of The City
🅦 Wed/**Movie**: The Adventures Of The Wilderness Family
Thu/**Movie**: They All Laughed
Fri/**Movie**: Ball Of Fire
Mon/**Movie**: I Ought To Be In Pictures
Tue/**Movie**: Pennies From Heaven

10:30
❷ Press Your Luck
❹ Sale Of The Century
❺ All In The Family
❼ Woman To Woman
⓫ Magic Garden

11:00
❷ Price Is Right
❹ Wheel Of Fortune
❺ Breakaway
❼ Benson
❾ Bonanza
⓫ Richard Simmons
🅢 **Movie**: Time Bandits

11:30
❹ Dream House
❼ Loving
⓫ I Dream Of Jeannie
🅗 Fri/**Movie**: It Came From Hollywood

12 **NOON**
❷ Tattletales
❹ Go
❺ Midday
❼ Family Feud
❾ ⓫ News
🅗 Wed/**Movie**: Trail Of The Pink Panther
Thu/One Man's Fight For Life
Mon/**Movie**: Dragonslayer
Tue/Pat Benatar
🅢 Wed/**Movie**: Five Days One Summer
Thu/**Movie**: The Verdict
Fri/**Movie**: The French Lieutenant's Woman
Mon/**Movie**: Monsignor
Tue/**Movie**: The Gambler
🅦 Public Affairs

12:30
❷ Young And The Restless
❹ Search For Tomorrow
❼ Ryan's Hope
⓫ Wed/**Movie**: Death Scream (1975). Lucie Arnaz, Raul Julia.
Thu/**Movie**: The File Of Thelma Jordan (1949). Barbara Stanwyck, Wendell Corey.
Fri/**Movie**: The Furies (1950). Barbara Stanwyck, Walter Huston.
Mon/**Movie**: Fancy Pants (1950). Bob Hope, Lucille Ball.
Tue/**Movie**: Papa's Delicate Condition (1963). Jackie Gleason, Glynis Johns.

1:00
❹ Days Of Our Lives
❺ Hour Magazine
❼ All My Children
❾ Wed/**Movie**: Gypsy Wildcat (1944). Maria Montez, Jon Hall.
Thu/**Movie**: Miranda (1948). Glynis Johns, Margaret Rutherford.
Fri/**Movie**: Return Of The Fly (1959). Vincent Price, Brett Halsey.
Mon/**Movie**: Where There's Life (1947). Bob Hope, William Bendix.
Tue/**Movie**: The Bank Dick (1940). W.C. Fields.
🅗 Thu/**Movie**: The Hound Of The Baskervilles
Fri/Coming Attractions
Tue/**Movie**: Gallipoli
🅦 Wed/**Movie**: I Ought To Be In Pictures
Thu/**Movie**: Time After Time
Fri/**Movie**: Quest For Fire
Mon/**Movie**: The Border
Tue/**Movie**: The Adventures Of The Wilderness Family

1:30
❷ As The World Turns
🅗 Fri/**Movie**: The Killing Of Randy Webster

1:35
🅢 Tue/**Movie**: Taps

2:00
❹ Another World
❺ News
❼ One Life To Live
🅗 Wed/**Movie**: Megaforce
Mon/**Movie**: Klondike Fever
🅢 Wed,Mon/Aerobicise

2:05
🅢 Thu/**Movie**: Waltz Across Texas
Fri/Aerobicise

2:15
❺ Popeye

2:30
❷ Capitol
❾ In Search Of
⓫ Wed,Thu/Magic Garden
Fri/Carrascolendas
Mon,Tue/Tom & Jerry
🅢 Wed/Robbers, Rooftops & Witches
Fri/Animalympics
Mon/**Movie**: Imitation General

3:00
❷ Guiding Light
❹ Match Game/Hollywood Squares
❺ Inspector Gadget
❼ General Hospital
❾ Family
⓫ Wed-Fri/Tom & Jerry & Friends
Mon,Tue/Pink Panther
🅗 Thu/TIME Of Our Lives
Tue/Flashback: Last Voyage Of Morro Castle
🅦 Wed/**Movie**: Pennies From Heaven
Thu/**Movie**: The Secret Life Of Walter Mitty
Fri/**Movie**: La Vie Continue
Mon/**Movie**: Ball Of Fire

3:30
❺ Woody & Bugs
⓫ Wed-Fri/Scooby Doo
Mon,Tue/Superfriends
🅗 Fri/Video Jukebox
🅢 Wed/Olden Days Coat

4:00
❷ Barnaby Jones
❹ Love Connection
❺ He-Man And The Masters Of The Universe
❼ Edge Of Night
❾ Wed/**Movie**: Stranger In Our House (1978). Linda Blair, Carol Lawrence.
Thu/**Movie**: The Two Worlds Of Jenny Logan (1979). Lindsay Wagner, Marc Singer.
Fri/**Movie**: The Fall Of The House Of Usher (1978). Martin Landau, Robert Hays.
Mon/**Movie**: The *Concrete Cowboys* (1979). Tom Selleck, Morgan Fairchild.
Tue/**Movie**: The Great Texas Dynamite Chase (1976). Claudia Jennings, Jocelyn Jones.
⓫ Wed-Fri/Superfriends
Mon,Tue/Scooby Doo
⓭ Sesame Street (cc)
🅗 Mon/Coming Attractions
Fri/Glacier Fox
Mon/Inside Boxing
Tue/**Movie**: Anna To The Infinite Power
🅢 Wed/Thunderbirds 2086
Thu,Tue/Run Rebecca, Run!
Fri/Treasure Of The Snow

4:30
❹ People's Court
❺ What's Happening
❼ Eyewitness Extra
⓫ Happy Days Again
🅗 Wed/Fraggle Rock
Thu/Incredible Book Escape
Mon/Portrait Of A Teen-Age Shoplifter
🅢 Mon/Thunderbirds 2086

5:00
❷ ❹ ❼ News
❺ One Day At A Time
⓫ Little House On The Prairie
⓭ Mister Rogers
🅗 Wed/**Movie**: Dragonslayer
🅦 Wed/Alice In Wonderland
Thu/**Movie**: Woman Chases Man
Fri/**Movie**: Full Moon High
Mon/Thanksgiving Tale
Tue/**Movie**: Gregory's Girl

5:30
❺ WKRP In Cincinnati
⓭ 3-2-1 Contact (cc)
🅗 Thu/Hoober-Bloob Highway
Fri/Fraggle Rock
Mon/**Movie**: Trail Of The Pink Panther
🅢 Wed/**Movie**: Five Days One Summer
Thu/Benji Takes A Dive
Tue/**Movie**: The Country Girl
🅦 Mon/Cinderella Teams

Evening, Nov. 2-4, and 7-8

Wed., Nov. 2

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Buck Rogers
⓫ Love Boat
⓭ New Jersey Nightly News
㉑ Woodwright's Shop II
㉛ Brooklyn College Presents

6:30
❺ Taxi
⓭ Nightly Business Report
㉑ Housewarming With Charlie Wing
㉛ News From City Hall
🅦 News

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Rowan & Martin's Laugh-In
⓫ Fantasy Island
⓭ MacNeil/Lehrer Newshour
㉑ Doctor In The House
㉛ Infinity Factor
🅗 Flashback: Last Voyage Of The Morro Castle
🅦 **Movie**: Young Doctors In Love

7:30
❷ 2 On The Town
❹ Family Feud
❺ All In The Family
❼ Entertainment Tonight
❾ **Hockey**: Rangers Vs. Buffalo Sabres
⓫ News
㉑ Nightly Business Report
㉛ Y.E.S. Inc.
🅢 Bizarre (cc)

TELEVISION

8:00
2 Whiz Kids
4 Real People
5 PM Magazine
7 Fall Guy
11 **Special**: Sadat (1983). Louis Gossett, Jr. Bio-drama of the Nobel Peace Prize-winning Egyptian President. Part I (Part 2, Mon., Nov. 7, 8 p.m.).
13 **Special**: Chemical People
21 All Creatures Great And Small
31 **Movie**: Pals
H **Movie**: The Verdict
N **Movie**: Julius Caesar
S **Movie**: An Eye For An Eye

8:30
5 Carol Burnett

9:00
2 **Movie**: Rita Hayworth: The Love Goddess (1983). Lynda Carter, Michael Lerner. The story of one of Hollywood's brightest stars.
4 Facts Of Life
5 Merv Griffin
7 Dynasty (cc)
13 TBA
21 Monty Python
31 Job Market
W **Movie**: The Burning

9:30
4 Family Ties
21 Fawlty Towers
31 We Are One

10:00
4 St. Elsewhere
5 11 News
7 Hotel
13 New Voices In American Theatre
21 Fall And Rise Of Reginald Perrin
31 Vietnam: A Television History
N **Movie**: Playtime

10:15
H Coming Attractions
S **Movie**: Force: Five

10:30
9 **Basketball**: Knicks Vs. Seattle Supersonics
11 News
21 Good Neighbors

10:40
W Richard Brown

11:00
2 4 7 News
5 M*A*S*H
11 Barney Miller
13 Masterpiece Theatre: Pictures (cc)
21 International Edition
H Eddie Murphy
W **Movie**: The Happy Gigolo

11:30
2 Police Story
4 Tonight
5 Thicke Of The Night
7 Nightline
11 Honeymooners
21 Latenight America

11:40
S Lone Star Bar & Grill

12 **MIDNIGHT**
11 Sanford & Son
H **Movie**: National Lampoon's Movie Madness
N **Movie**: Veronika Voss

12:30
2 **Movie**: Matt Helm (1975). Tony Franciosa, Ann Turkel.
4 David Letterman
7 **Movie**: Along Came A Spider (1969). Suzanne Pleshette, Ed Nelson.
11 Saturday Night
W **Movie**: Pennies From Heaven

1:00
5 Hogan's Heroes
9 Outer Limits
S **Movie**: Jinxed

1:30
4 11 News
5 Chico And The Man

1:35
H **Movie**: Megaforce

2:00
2 News
5 **Special**: Mysteries From Beyond Earth (1977). A documentary on the world of psychic phenomena.
9 Joe Franklin
11 Emergency!

2:30
4 More Real People
W **Movie**: Full Moon High

2:45
S Bizarre (cc)

3:00
4 Mary Tyler Moore
9 **Movie**: Bootleggers (1973). Paul Koslo, Slim Pickens.
11 **Movie**: They Call Me Trinity (1972). Farley Granger, Terence Hill.

3:15
S **Movie**: Force: Five

3:20
H **Movie**: Trail Of The Pink Panther

3:30
4 Bob Newhart

4:00
4 Here's Lucy

4:30
4 News

4:55
S Robbers, Rooftops & Witches

5:00
7 Oceanus—The Marine Environment
11 Focus: New Jersey
H **Movie**: Death Ship

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

Thu., Nov. 3

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Love Boat
13 New Jersey Nightly News
21 Computer Programme (cc)
31 New Tech Times
H **Movie**: Gallipoli
S **Movie**: A Case Of Libel

6:30
5 Taxi
13 Nightly Business Report
21 New Tech Times
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Rowan & Martin's Laugh-In
11 Fantasy Island
13 MacNeil/Lehrer Newshour
21 Doctor In The House
31 Infinity Factor
W Music Video

7:30
2 2 On The Town
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Rebop
S Bizarre (cc)
W **Basketball**: Chicago Bulls Vs. N.J. Nets

8:00
2 Magnum, P.I.
4 Gimme A Break
5 PM Magazine
7 Battle Of The Network Stars
9 **Movie**: Alice, Sweet Alice (1977). Paula Sheppard, Mildred Clinton.
11 **Movie**: Winter Kills (1979). Jeff Bridges, John Huston. The younger brother of an assassinated U.S. President uncovers a conspiracy that could kill him as well.
13 Dinner At Julia's (cc)
21 Mark Russell Comedy Special
31 Tony Brown's Journal
H **Movie**: First Blood
N **Movie**: The Man Who Knew Too Much
S Miss Pat Collins, The Hip Hypnotist

8:30
4 Mama's Family
5 Carol Burnett
13 Sneak Previews
21 Wild America II (cc)
31 Black Focus

9:00
4 We Got It Made
5 Merv Griffin
7 9 To 5
13 Innovation
21 Chemical People (cc)
31 Ramblin'
S **Movie**: The Verdict

9:30
4 Cheers
7 It's Not Easy
13 Jazz Tonight
H Inside Boxing

10:00
2 Knots Landing
4 Hill Street Blues
5 11 News
7 20/20
9 Hispanic Horizons
21 Long Island Speak-Out
31 Looking East
H Inside The NFL
N **Movie**: Auntie Mame
W **Movie**: Time After Time

10:30
9 New Jersey People
11 News
13 Glittering Prizes

11:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Barney Miller
21 Mark Russell Comedy Special
H **Movie**: The First Time

11:05
S Gallagher

11:30
2 Trapper John, M.D.
4 Tonight
5 Thicke Of The Night
7 Nightline
9 Racing From Yonkers
11 Honeymooners
21 Latenight America

12 **MIDNIGHT**
9 News
11 Sanford & Son
W **Movie**: Making Love

12:05
S Loving Friends & Perfect Couples

12:25
N **Movie**: Iphigenia

12:30
2 **Movie**: Hardhat And Legs (1980). Kevin Dobson, Sharon Gless.
4 David Letterman
7 **Movie**: Francis Of Assissi (1961). Bradford Dillman, Dolores Hart.
9 World Vision
11 Saturday Night

12:35
S **Movie**: The Sender

12:45
H **Movie**: Tell Me A Riddle

1:00
5 Hogan's Heroes

1:30
4 9 11 News
5 Chico And The Man

2:00
2 News
5 **Special**: Overlords Of The UFO (1977). New photographic evidence helps separate true and false sightings of UFOs.
9 Joe Franklin
11 Emergency!
W **Movie**: The Superstars Of Sex

2:10
S **Movie**: Kentucky Fried Movie

2:25
H **Movie**: Gallipoli

2:30
4 More Real People

3:00
4 Mary Tyler Moore
9 **Movie**: Lightning Bolt (1967). Anthony Eisley, Wandisa Leigh.
11 **Movie**: The Tiger And The Pussycat (1967). Ann-Margaret, Vittorio Gassman.
W **Movie**: Woman Chases Man

3:30
4 Bob Newhart

3:40
S Miss Pat Collins, The Hip Hypnotist

4:00
4 Here's Lucy

4:25
H **Movie**: First Blood

4:30
4 News

4:45
S Bizarre (cc)

5:00
7 Family Portrait: Physical And Sexual Aspects Of A Relationship
11 Biography

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News
S Run Rebecca, Run!

Fri., Nov. 4

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Love Boat
13 New Jersey Nightly News
21 Crockett's Victory Garden
H Flashback: Wall Street Crash
S Lone Star Bar & Grill

6:30
5 Taxi
13 Nightly Business Report
21 Square Foot Gardening
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Rowan & Martin's Laugh-In
11 Fantasy Island
13 MacNeil/Lehrer Newshour
21 **Special**: Gallery 21 Live On-Air Auction
31 Infinity Factor
H Inside The NFL
W **Movie**: Quest For Fire

7:30
2 2 On The Town
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
31 Music Video Party
S Bizarre (cc)

8:00
2 Dukes Of Hazzard
4 Mr. Smith
5 PM Magazine
7 Benson (cc)
9 **Movie**: Khartoum (1966). Charlton Heston, Laurence Olivier.
11 **Movie**: The Super Cops (1974). Ron Leibman, David Selby.
13 Washington Week In Review
31 Africa File
H **Movie**: An Officer And A Gentleman
N **Movie**: Eating Raoul
S **Movie**: Still Of The Night

8:30
4 Jennifer Slept Here
5 Healthbeat Magazine
7 Webster
13 Wall $treet Week

9:00
2 Dallas
4 Manimal
5 Merv Griffin
7 Lottery!
13 Quest! Everest: North Wall
31 Presente
W **Movie**: Eating Raoul

9:30
31 Masterpiece Theatre: Pictures
S **Movie**: The French Lieutenant's Woman

10:00
2 Falcon Crest
4 For Love And Honor
5 11 News
7 Matt Houston (cc)
13 Cities At War
N **Movie**: The Secret Agent

10:10
H Not Necessarily The News

10:30
9 **Basketball**: Knicks Vs. Portland Trailblazers
11 News
31 Music Video Party
W Comedy Clips

11:00
2 4 7 News
5 M*A*S*H
11 Barney Miller
13 **Movie**: Love Me Tonight (1932). Jeannette MacDonald, Maurice Chevalier.
H **Movie**: The Verdict
W Leonard Report

11:30
2 **Movie**: Kill And Kill Again (1981). James Ryan, Anneline Kriel.
4 Tonight
5 Thicke Of The Night
7 Nightline
11 Honeymooners
W **Movie**: Electric Blue

11:45
S US Festival/Day 1

12 **MIDNIGHT**
11 Sanford & Son
N **Movie**: Lola

12:30
4 Friday Night Videos
7 New York Hot Tracks
11 Saturday Night
W **Movie**: The Border

1:00
5 Soul Train
9 Outer Limits

1:15
H **Movie**: Modern Problems
S **Movie**: Au Pair Girls

1:30
11 News

1:45
2 **Movie**: The Other Woman (1974). Katherine Helmond, Joel Fabiani.

2:00
4 News
5 America's Top Ten
7 **Movie**: Cotton Comes To Harlem (1970). Godrey Cambridge, Redd Foxx.
9 Joe Franklin
11 Solid Gold

2:30
5 **Movie**: Flight To Mars (1952). Cameron Mitchell, Marguerite Chapman.
W **Movie**: I Love You

2:45
S **Movie**: The World According To Garp

2:55
H Inside The NFL

3:00
4 More Real People
9 Let The Children Live
11 **Movie**: Yesterday, Today And Tomorrow (1969). Sophia Loren, Marcello Mastroianni.

3:30
4 Mary Tyler Moore

3:55
H **Movie**: An Officer And A Gentleman

4:00
4 Bob Newhart
9 Somewhere A Child

4:14
4 **Movie**: Shadow In The Street (1975). Tony LoBianco, Sheree North.

30
Here's Lucy

.00
News
Biography

05
Bizarre (cc)

30
Newsmakers
Movie: Billy The Kid
s. Dracula (1966).
huck Courtney, John
arradine.
Insight
Animalympics

Mon., Nov. 7

:00
④ ⑦ News
Three's Company
Buck Rogers
Love Boat
New Jersey Nightly
ews
World Of Cooking
All About TV
Movie: Modern
roblems

:30
Taxi
Nightly Business
eport
Dinner At Julia's (cc)
News From City Hall
News

:00
④ ⑦ News
M*A*S*H
Rowan & Martin's
augh-In
Fantasy Island
MacNeil/Lehrer
Iewshour
Doctor In The House
Infinity Factor
Movie: The
Godfather

:30
② 2 On The Town
④ Family Feud
⑤ All In The Family
⑦ Entertainment
onight
⑨ Benny Hill
News
㉑ Nightly Business
Report
㉛ Getting Over
Ⓗ Fraggle Rock

:00
② Scarecrow And Mrs.
King
④ Boone
⑤ PM Magazine
⑦ That's Incredible
⑨ **Movie:** Papillon
1973). Steve McQueen,
Dustin Hoffman. A
desperate man
attempts the impossible:
a successful
escape from
Devil's Island.
⑪ **Movie:** Sadat
(1983). Louis
Gossett, Jr.
Bio-drama of
the Noble Peace
Prize-winning
Egyptian President.
Part 2 (Part 1, Wed.,
Nov. 2, 8 p.m.).
⑬ Great Performances:
The Life Of Verdi
㉑ Undersea World Of
Jacques Cousteau
㉛ Ramblin'
Ⓗ **Movie:** An Officer
And A Gentleman
Ⓝ **Movie:** Cries And
Whispers
Ⓢ **Movie:** Monsignor

8:30
⑤ Carol Burnett

9:00
② AfterMASH
④ **Movie:** Princess
Daisy (1983). Marete
Van Kamp, Stacy Keach,
Lindsay Wagner. Part 2.
(Part 1, see Sun., Nov. 6,
9 p.m.).
⑤ Merv Griffin
⑦ **Football:** Giants Vs.
Detroit Lions (cc)
㉑ Nature (cc)
㉛ Cityscope

9:30
② Newhart
⑬ Fritz Scholder: An
American Portrait
㉛ Moneymakers

10:00
② Emerald Point N.A.S.
⑤ ⑪ News
⑬ Making Of A
Continent
㉑ Dixieland Jazz From
New Orleans
㉛ German Professional
Soccer
Ⓝ **Movie:** Time Stands
Still
Ⓦ **Movie:** I Ought To
Be In Pictures

10:05
Ⓢ Bizarre 3 (cc)

10:15
Ⓗ One Man's Fight For
Life

10:30
⑪ News
Ⓢ Pudgy's Men Take It
Off

11:00
② ④ News
⑤ M*A*S*H
⑨ Soap
⑪ Barney Miller
⑬ Austin City Limits
㉑ Tony Brown's Journal

11:30
② Hart To Hart
④ Best Of Carson
⑤ Thicke Of The Night
⑨ Hawaii Five-O
⑪ Honeymooners
㉑ Latenight America
Ⓗ **Movie:** Dragonslayer

11:45
Ⓢ **Movie:** Goodbye,
Emmanuelle

12 **MIDNIGHT**
⑦ News
⑪ Star Trek
Ⓝ **Movie:** Auntie Mame
Ⓦ **Movie:** The
Mannequin

12:30
② Columbo
④ David Letterman
⑦ Nightline
⑨ Outer Limits

1:00
⑤ Hogan's Heroes
⑦ **Movie:** Pony Soldier
(1952). Tyrone Power,
Cameron Mitchell.
⑪ Twilight Zone

1:20
Ⓢ **Movie:** The Verdict

1:25
Ⓗ **Movie:** Trail Of The
Pink Panther

1:30
④ ⑨ ⑪ News
⑤ Chico And The Man
Ⓦ **Movie:** Fists Of The
White Lotus

2:00
② News
⑤ America's Top Ten
⑨ Joe Franklin
⑪ Emergency!

2:30
④ Mary Tyler Moore
⑤ Best Of Midday

3:00
④ Mary Tyler Moore
⑨ Let The Children
Live
⑪ **Movie:** Escapade In
Japan (1957). Teresa
Wright, Cameron
Mitchell.

3:05
Ⓗ **Movie:** Klondike
Fever

3:15
Ⓦ **Movie:** P- - - - Talk

3:30
④ Bob Newhart
⑤ Off The Set
Ⓢ Pudgy's Men Take It
Off

4:00
④ More Real People

4:30
④ News

4:45
Ⓢ Bizarre 3 (cc)

4:55
Ⓗ Inside Boxing

5:00
⑦ Oceanus—The
Marine Environment
⑪ Biography

5:15
Ⓢ Thunderbirds 2086

5:30
④ Health Field
⑦ Morning Stretch
⑨ Joe Franklin
⑪ News

Tue., Nov. 8

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Buck Rogers
⑪ Love Boat
⑬ New Jersey Nightly
News
㉑ Magic Of Oil
Painting III
㉛ World Chronicle
Ⓗ **Movie:** Megaforce

6:30
⑤ Taxi
⑬ Nightly Business
Report
㉑ Magic Of Decorative
Painting II
㉛ News From City Hall
Ⓦ News

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Rowan & Martin's
Laugh-In
⑪ Fantasy Island
⑬ MacNeil/Lehrer
Newshour
㉑ Doctor In The House
㉛ Infinity Factor
Ⓦ Let The Good Times
Roll

7:30
② 2 On The Town
④ Family Feud
⑤ All In The Family
⑦ Entertainment
Tonight
⑨ Benny Hill
⑪ News
㉑ Nightly Business
Report
㉛ Tony Brown's Journal

8:00
② Mississippi
④ A Team
⑤ PM Magazine
⑦ Just Our Luck
⑨ News 9 Primetime
⑪ **Movie:** The
Candidate (1972).
Robert Redford, Peter
Boyle. An idealistic
young lawyer runs for
Senate.
⑬ Nova (cc)
㉑ The Pallisers
㉛ Black Focus
Ⓗ **Movie:** First Love
Ⓝ **Movie:** Mr. Hulot's
Holiday
Ⓢ Dean Martin In
London
Ⓦ **Hockey:**
Islanders Vs. Philadelphia
Flyers

8:30
⑤ Carol Burnett
⑦ Happy Days (cc)
㉛ Africa File

9:00
② **Movie:** Two Kinds
Of Love (1983). Lindsay
Wagner, Ricky
Schroeder. A young boy
must learn to deal with
the tragedy which strikes
his close-knit family.
④ Remington Steele
⑤ Merv Griffin
⑦ Three's Company (cc)
⑨ The Saint
⑬ Vietnam: A
Television History (cc)
㉛ Eye On Dance
Ⓢ **Movie:** Force: Five

9:30
⑦ Oh Madeline
㉑ Masterpiece Theatre:
Pictures (cc)
㉛ Apple Arts
Ⓗ **Movie:** National
Lampoon's Movie
Madness

10:00
④ Bay City Blues
⑤ ⑪ News
⑦ Hart To Hart
⑨ Newark And Reality
⑬ Frontline: Vietnam
Memorial
㉛ Vietnam: A
Television History
Ⓝ **Movie:** Lola

10:30
⑨ New Jersey People
⑪ News
㉑ Election '83

11:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Soap
⑪ Barney Miller
⑬ New Jersey Election
Special
Ⓗ Pat Benatar
Ⓢ **Movie:** Taps
Ⓦ **Movie:** Honkytonk
Man

11:30
② Magnum, P.I.
④ Tonight
⑤ Thicke Of The Night
⑦ Nightline
⑨ Election Update
⑪ Honeymooners

12 **MIDNIGHT**
⑨ Hawaii Five-O
⑪ Star Trek
Ⓗ **Movie:** The Verdict
Ⓝ **Movie:** The Seventh
Seal

12:30
② McCloud
④ David Letterman
⑦ **Movie:** The Quiller
Memorandum (1965).
Alec Guinness, George
Segal. Harold Pinter's
spy story of an American
secret agent who
investigates a neo-Nazi
movement in
modern-day Berlin.

1:00
⑤ Hogan's Heroes
⑨ World Vision
⑪ Twilight Zone

1:10
Ⓢ Loving Friends &
Perfect Couples

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C	H	A	P	T	E	R	A	N	D	V	E	R	S	E
A	■	T	■	O	■	E	■	O	■	E	■	A	■	A
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TELEVISION

1:15
Ⓦ **Movie:** Eating Raoul

1:30
❹ ⓫ News
❺ Chico And The Man

1:40
Ⓢ **Movie:** The Sender

2:00
❷ News
❺ **Movie:** The Male Animal (1942). Henry Fonda, Olivia de Havilland.
❾ Joe Franklin
⓫ Emergency!

2:15
Ⓗ **Movie:** Death Ship

2:30
❹ Mary Tyler Moore

2:45
Ⓦ **Movie:** The Pursuit Of D. B. Cooper

3:00
❹ Mary Tyler Moore
❾ **Movie:** Green Fire (1955). Grace Kelly, Stewart Granger.
⓫ **Movie:** Unholy Wife (1957). Rod Steiger, Diana Dors.

3:15
Ⓢ **Movie:** Force: Five

3:30
❹ Bob Newhart

3:45
Ⓗ **Movie:** National Lampoon's Movie Madness

4:00
❹ More Real People

4:30
❹ News

5:00
❼ Family Portrait: Physical And Sexual Aspects Of A Relationsh
⓫ Biography
Ⓢ Run Rebecca, Run!

5:15
Ⓗ Pat Benatar

5:30
❹ Health Field
❼ Morning Stretch
❾ Joe Franklin
⓫ News

Weekend, Nov. 5-6

Sat., Nov. 5

6:00
❷ Patchwork Family
❹ Rebop
❺ Pattern For Living
⓫ Aprenda Ingles
Ⓗ **Movie:** Enigma

6:30
❹ Carrascolendas
❺ Insight
❼ News
⓫ Gigglesnort Hotel

7:00
❷ Captain Kangaroo
❹ One Of A Kind
❺ World Tomorrow
❼ Davey And Goliath
❾ News
⓫ Return To The Planet Of The Apes
Ⓢ Piece Of Cake

7:30
❹ LBS Children's Theatre
❺ Bullwinkle
❼ Little Prince
❾ Newark & Reality
⓫ Pink Panther
⓭ Mainstream
Ⓢ **Movie:** East Side, West Side

8:00
❷ Biskitts
❹ Flintstone Funnies
❺ Wonderama
❼ Best Of Scooby Doo
❾ Christopher Closeup
⓫ Tom & Jerry & Friends
⓭ MacNeil/Lehrer Newshour
㉛ Carrascolendas
Ⓗ **Movie:** Gallipoli

8:30
❷ Saturday Supercade
❹ Shirt Tales
❺ Make Room For Daddy
❼ Monchichis/Little Rascals/Richie Rich
❾ Meet The Mayors
⓫ Herald Of Truth
㉛ Teaching Students With Special Needs

9:00
❹ Smurfs
❺ Star Search
❾ Nine On New Jersey
⓫ Old Time Gospel Hour
⓭ Wall $treet Week
㉛ La Esquina

9:30
❷ Dungeons & Dragons
❼ Pac-Man/Amazing Rubik Cube Hour
❾ Davey And Goliath
⓭ Lawmakers
㉛ Mundo Real
Ⓢ **Movie:** The Best Years Of Our Lives

10:00
❷ Dukes
❺ Saturday Morning
❾ All-Star Wrestling
⓫ Essence
⓭ American Interests
㉛ Sonrisas
Ⓗ Inside The NFL
Ⓦ **Movie:** Riding Avenger

10:30
❷ Charlie Brown & Snoopy
❹ Alvin & The Chipmunks
❼ Littles
⓫ Hee Haw
⓭ International Edition
㉛ Que Pasa USA?

11:00
❷ Benji, Zax & The Alien Prince
❹ Mr. T
❼ Puppy/Scooby Doo Hour
❾ B.J./Lobo
⓭ Vietnam: A Television History (cc)
Ⓗ Pat Benatar

11:30
❷ Bugs Bunny/Road Runner
❹ Amazing Spider Man & Incredible Hulk
⓫ At The Movies

11:45
Ⓦ **Movie:** The Pursuit of D.B. Cooper

12 **NOON**
❷ Bugs Bunny/Road Runner
❺ Fame
❼ **Football:** TBA
❾ Hardy Boys/Nancy Drew Mysteries
⓫ How The West Was Won
⓭ Open Mind
㉑ Gourmet Cooking
Ⓗ **Movie:** Enigma

12:30
❷ Bugs Bunny/Road Runner
❹ Thundarr The Barbarian
⓭ America's Black Forum
㉑ All New This Old House (cc)
Ⓢ **Movie:** The Gambler

1:00
❷ New Fat Albert
❹ Fight Back
❺ **Movie:** Killer From Shantung (1979).
❾ **Movie:** Day Of The Animals (1977). Christopher George, Leslie Nielsen. And what a day it is! The ozone layer is destroyed, resulting in crazed wild animals eating the entire cast.
⓫ **Movie:** Story of Temple Red Lily. Chia Ling.
⓭ Presente
㉑ Crockett's Victory Garden

1:30
❷ Children's Film Festival
❹ More Real People
⓭ Great Chefs Of New Orleans
㉑ Square Foot Gardening
Ⓦ Alice In Wonderland

2:00
❷ Kidsworld
❹ **Special:** Another Evening With The Statler Brothers
⓭ Wine, What Pleasure!
㉑ Woodwright's Shop II
Ⓗ Flashback: Last Voyage of The Morro Castle

2:30
❷ Public Hearing
⓭ **Movie:** Ladies Crave Excitement (1935). Norman Foster, Evelyn Knapp.
㉑ Gourmet Cooking
㉛ Shakespeare Plays: Macbeth
Ⓢ John Barbour's World

3:00
❷ Lorne Green's New Wilderness
❺ **Movie:** When Taekwondo Strike (1980). Angela Mao, Anne Winton.
❾ **Movie:** Grizzly (1976). Christopher George, Andrew Prine.
⓫ **Movie:** The Exo-Man (1977). David Ackroyd, Harry Morgan. A physics professor, left paralyzed by an underworld syndicate, creates a suit which allows him enough movement to gain vengeance.
㉑ All New This Old House (cc)
Ⓗ **Movie:** Dragonslayer
Ⓦ **Movie:** Gregory's Girl

3:30
❷ NCAA Today
㉑ Crockett's Victory Garden
Ⓢ **Movie:** The Country Girl

3:45
❷ **Football:** TBA

4:00
❹ Sportsworld
❼ Amateur Boxing
⓭ **Tennis:** Seiko Super Tennis: Wailea, Hawaii
㉑ Square Foot Gardening

4:30
㉑ Woodwright's Shop II

5:00
❺ **Special:** Charlotte's Web (1972). Debbie Reynolds, Henry Gibson. Enchanting animated E.B. White story about a runt pig and his friend, a spider named Charlotte.
❼ Wide World Of Sports
❾ Championship Wrestling
⓫ The Family Tree
㉑ **Special:** Gallery 21 Live On-Air Auction
Ⓗ Donna Summer
Ⓦ Let The Good Times Roll

5:30
❹ NFL Week In Review
㉛ Lawmakers

6:00
❹ News
❾ Racing From Aqueduct
⓫ Star Trek
⓭ Nature (cc)
㉛ Searching
Ⓗ **Movie:** Gallipoli
Ⓢ Rebellious Jukebox
Ⓦ Three Into Two Won't Go

6:30
❹ News
❼ Superchargers
❾ In Search Of
㉛ European Journal

7:00
❷ ❼ ❾ News
❹ Prime Of Your Life
❺ Welcome Back Kotter
⓫ Dance Fever
⓭ Newton's Apple
㉛ Infinity Factor
Ⓢ Making Of Raiders Of The Lost Ark

7:30
❷ Muppets
❹ This Is Your Life
❺ All In The Family
❼ Island People
❾ **Hockey:** Rangers Vs. Quebec Nordiques
⓫ Laverne & Shirley
⓭ Wild America (cc)
㉛ From Jumpstreet

8:00
❷ Cutter To Houston
❹ Diff'rent Strokes
❺ **Movie:** Dr. Strangelove (1964). Peter Sellers, George C. Scott.
❼ T.J. Hooker (cc)
⓫ **Movie:** Sole Survivor (1969). Vince Edwards, Richard Basehart.
⓭ The Nature Of Things
㉛ Ramblin'
Ⓗ Pat Benatar
Ⓝ **Movie:** The Seventh Seal
Ⓢ **Movie:** The Godfather
Ⓦ **Movie:** An Officer And A Gentleman

8:30
4 Silver Spoons

9:00
2 **Movie:** Sparkling Cyanide (1983). Deborah Raffin, Anthony Andrews. It could be suicide, but Agatha Christie's much too clever for that.
4 Rousters
7 Love Boat (cc)
13 Seeing Things
31 NYU Broadcast Lab
H **Movie:** Enigma

9:30
31 New Tech Times

10:00
4 Yellow Rose
5 11 News
7 Fantasy Island (cc)
13 **Movie:** Desire (1936). Marlene Dietrich, Gary Cooper.
31 Diagnosis: A.I.D.S.
N **Movie:** Mon Oncle
W **Movie:** Gregory's Girl

10:30
5 Black News
9 Harness Racing From Yonkers
11 Wall $treet Journal Report
31 Music Video Party

11:00
2 4 7 News
5 **Movie:** 2001: A Space Odyssey (1968). Keir Dullea, Gary Lockwood. Stereo simulcast over WNEW-FM.
9 **Basketball:** Knicks Vs. Golden State Warriors
11 Odd Couple
H **Movie:** Buddy, Buddy
S Best Of Bizarre 25 (cc)

11:30
4 Saturday Night Live
11 Honeymooners
13 Screenwriters/Words Into Image
S **Movie:** Forever Emmanuelle
W **Movie:** Superstars Of Sex

11:45
2 Sportspeople
7 **Movie:** Where Eagles Dare (1970). Richard Burton, Clint Eastwood.

12 MIDNIGHT
2 **Movie:** The Lucifer Complex (1976). Robert Vaugn, Keenan Wynn.
11 Streets Of San Francisco
N **Movie:** The Station-Master's Wife

12:30
W **Movie:** Telefon

12:40
H Donna Summer

1:00
4 Rock TV
11 Twilight Zone
S **Movie:** Hell Night

1:30
9 **Movie:** The Cremators (1972). Maria Di Aragon, Marvin Howard.
11 News

1:40
5 **Movie:** THX 1138 (1971). Robert Duvall, Donald Pleasence.

1:45
H Eddie Murphy

2:00
2 Music Magazine
4 Mary Tyler Moore
11 **Movie:** Oklahoma (1955). Shirley Jones, Gordon MacRae.

2:30
2 **Movie:** I Will, I Will. . .For Now (1976). Elliott Gould, Diane Keaton.
4 Mary Tyler Moore
H **Movie:** Love Child
W **Movie:** Making Love

2:45
S **Movie:** Rabid

2:50
7 **Movie:** The Executioner (1970). George Peppard, Joan Collins.

3:00
4 Gavin/Lott
9 **Movie:** Operation Snafu (1972). Peter Falk, Martin Landau.

3:30
4 Bob Newhart

4:00
4 Here's Lucy

4:20
S Best Of Bizarre 25 (cc)

4:30
H **Movie:** Buddy, Buddy

4:37
2 **Movie:** Newman's Law (1974). George Peppard, Roger Robinson.

4:45
S **Movie:** The Best Years Of Our Lives

5:00
11 Biography

5:30
9 Point Of View
11 Christopher Closeup

5:45
11 Davey And Goliath

5:50
5 Time For Timothy

Sun., Nov. 6

6:00
9 New Jersey Report
11 **Football:** Notre Dame Vs. Pittsburgh Panthers

6:30
2 Kidsworld
4 Agriculture USA
5 Black News
7 Christopher Closeup
9 News
H **Movie:** Megaforce

7:00
2 Captain Kangaroo
4 Journey To Adventure
5 Jerry Falwell
7 Faith For Today
9 Newark And Reality
11 Robert Schuller

7:30
4 Bob Newhart
7 This Is The Life
9 Jack Van Impe
13 Mister Rogers

8:00
2 Way To Go
4 Austin City Limits
5 Jimmy Swaggart
7 Insight
9 Terry Cole-Whittaker
11 Wild Kingdom
13 Sesame Street (cc)
S **Movie:** Treasure Of The Snow

8:30
2 For Our Times
4 That Teen Show
7 Comeback
9 Day Of Discovery
11 Black Star
H Flashback: Wall Street Crash

9:00
2 Sunday Morning
4 Today In New York
5 Popeye
7 7 On Location
9 Oral Roberts
11 Tom & Jerry & Friends
13 Don't Look Now

9:30
4 Positively Black
5 Bugs & Porky
7 Tiempo
9 Point Of View
11 Josie & The Pussycats
H **Movie:** The Killing Of Randy Webster

10:00
4 Latin Tempo
5 Woody Woodpecker Hour
7 Best Of The Morning Show
9 Mass
11 Pink Panther
13 Reading Rainbow (cc)
S **Movie:** Still Of The Night
W Aladdin And His Magic Lamp

10:30
2 Face The Nation
4 Visiones
9 That's The Spirit
11 Three Stooges
13 Electric Company

11:00
2 Taking Advantage
4 First Estate
5 **Movie:** Flipper (1963). Chuck Connors, Luke Halpin.
7 It's Your Business
9 Make Peace With Nature
11 **Movie:** Abbott And Costello Meet Dr. Jekyll And Mr. Hyde (1953). Bud Abbott, Lou Costello.
13 **Movie:** Keiko (cc)
21 **Football:** Syracuse Vs. Navy

11:30
2 Newsmakers
4 News 4orum
7 This Week With David Brinkley
9 Rex Humbard
H Fraggle Rock

12 NOON
2 Bill Parcells/Giants '83
4 Meet The Press
9 Robert Schuller
13 Making Of A Continent
H **Movie:** The Hound Of The Baskervilles
S Paper Chase—The First Year

12:30
2 NFL Today
4 More Real People
7 Directions
11 **Movie:** Framed (1975). Joe Don Baker, Conny Van Dyke.
W **Movie:** They Got Me Covered

1:00
2 **Football:** Philadelphia Eagles Vs. Dallas Cowboys
4 **Movie:** Loving You (1957). Elvis Presley, Lizabeth Scott.
5 **Movie:** Chato's Land (1972). Charles Bronson, Jack Palance.
7 Like It Is
9 **Movie:** Maneaters Are Loose! (1978). Steve Forrest, Tom Skerritt.
13 Nova (cc)
S **Movie:** Conspirator

1:30
21 Long Island Sports Network

2:00
7 Eyewitness News Conference
13 Great Performances: The Life Of Verdi
H Flashback: Wall Street Crash

2:30
7 Greatest Sports Legends
11 **Movie:** St. Ives (1976). Charles Bronson, Jacqueline Bisset.
S **Movie:** Waltz Across Texas
W **Movie:** Honkytonk Man

3:00
4 NFL Pro Magazine
5 **Movie:** The Hot Rock (1970). Robert Redford, George Segal. Four inept robbers attempt to steal the world's largest diamond, repeatedly.
7 Olympiad
9 **Movie:** Piranha (1978). Bradford Dillman, Heather Menzies.
H **Movie:** Megaforce

3:30
4 NFL '83
13 Diagnosis: A.I.D.S.
21 **Movie:** Remedy For Riches

4:00
4 **Football:** Jets Vs. Baltimore Colts
7 New York Hot Tracks
13 Tony Brown's Journal
31 Washington Week In Review

4:30
2 Lorne Greene's New Wilderness
11 **Movie:** Force 10 From Navarone (1978). Robert Shaw, Harrison Ford.
13 Inside Albany
31 Lawmakers
S **Movie:** A Case Of Libel

5:00
2 **Special:** Black Beauty. Animated.
5 Fame
7 Entertainment This Week
9 S.W.A T
13 Mainstream
21 **Special:** Gallery 21 Live On-Air Auction
31 Inside Story
H **Movie:** The Killing Of Randy Webster
W **Movie:** Buddy, Buddy

5:30
13 Innovation
31 Cityscope

6:00
2 7 News
5 **Movie:** Taxi Driver (1976). Robert DeNiro, Jodie Foster.
9 Hawaii Five-O
13 Agronsky & Company
31 All About TV
S **Movie:** The Shootist

6:30
2 7 News
13 Firing Line
31 Searching

7:00
2 60 Minutes
4 First Camera
7 Ripley's Believe It Or Not
9 Switch
11 Solid Gold
31 Infinity Factor
H Video Jukebox
W **Movie:** They All Laughed

7:30
13 World War I
31 Rebop
H Fraggle Rock

8:00
2 Alice
4 Knight Rider
5 Star Search
7 Hardcastle & McCormick
9 Straight Talk
11 Salute!
13 Nature (cc)
31 Nigeria: An Introduction
H **Movie:** The Verdict
N **Movie:** Iphigenia
S **Movie:** The Godfather, Part II

8:30
2 One Day At A Time

9:00
2 Jeffersons
4 **Movie:** Princess Daisy (1983). Marete Van Kamp, Stacy Keach, Lindsay Wagner. Mini-series based on Judith Krantz's best-seller. Part 1. (Part 2, Mon., Nov. 7, 9 p.m.)
5 **Special:** Someone I Once Knew. Dr. Timothy Johnson examines Alzheimer's Disease.
7 **Movie:** Stir Crazy (1980). Richard Pryor, Gene Wilder. (cc)
9 New Jersey Report
11 Tony Randall
13 Masterpiece Theatre: Pictures (cc)
31 We Are One
W **Movie:** The Verdict

9:30
2 Goodnight, Beantown
9 Meet The Mayors
11 At The Movies
31 Presente

10:00
2 Trapper John, M.D.
5 11 News
9 Jimmy Swaggart
13 Fawlty Towers
31 Oye Willie

10:10
N Playtime

10:15
H With A Touch Of Burlesque

10:30
5 Sports Extra
11 From The Editor's Desk
13 Monty Python
31 Fritz Scholder: An American Portrait

11:00
2 4 News
5 Off The Set
9 World Tomorrow
11 Odd Couple
13 Video/Film Review

11:15
H **Movie:** The Hound Of The Baskervilles
W Playboy On The Air

11:20
7 News

11:30
4 **Movie:** All The President's Men (1976). Robert Redford, Dustin Hoffman.
5 David Susskind
9 It Is Written
11 Honeymooners
13 Inside Story
S **Movie:** Still Of The Night

11:35
7 News

11:45
2 Sports Update
7 Eyewitness Sports Special

12 MIDNIGHT
2 **Movie:** Life In The Pink (1977). John Astin, Jackie Cooper.
9 **Movie:** The Prince And The Showgirl (1957). Laurence Olivier, Marilyn Monroe.
11 Star Trek
N **Movie:** Julius Caesar

12:05
7 Sports Special

12:20
7 **Movie:** The Little Girl Who Lives Down The Lane (1977). Jodie Foster, Martin Sheen.

12:30
W **Movie:** The Burning

1:00
11 Twilight Zone

1:05
H **Movie:** The First Time
S **Movie:** A Case Of Libel

1:30
11 News

1:45
4 Mary Tyler Moore

2:00
2 News
11 The Suicide's Wife (1979). Angie Dickinson, Gordon Pinsent.

2:10
7 **Movie:** It's Alive! (1969). Tommy Kirk, Shirley Boone.

2:15
4 Positively Black

2:30
9 Make Peace With Nature

2:40
S **Movie:** Jinxed

2:45
4 First Estate
H **Movie:** The Killing Of Randy Webster

3:00
9 World Vision

4:00
9 World Vision
11 Life Of Riley

4:25
H With A Touch Of Burlesque
S **Movie:** Waltz Across Texas

4:30
11 Best Of Groucho

5:00
7 Social Problems And Classroom Guidance
11 Biography

5:25
H Video Jukebox

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

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RADIO HIGHLIGHTS

Wed., Nov. 2

2:06/WQXR-AM/FM—Mozart: Piano Cto #20 in d (Serkin/Abbado).
3:00/WNCN—Janácek: Suite for String Orch (L.A. Chamber Orch/Marriner).
4:00/WNCN—Shostakovich: Sym #9 in E-Flat, Op. 70 (London Phil Orch/Haitink).
4:06/WQXR-AM/FM—Scarlatti: Sonata in c (Cooper).
6:30/WNYC—Prokofiev: Sym #1 "Classical" (Kosler).
7:00/WNCN—Dittersdorf: Cto for Piano in A (Abram/Topolski).
7:06/WQXR-AM/FM—Liszt: Hungarian Rhapsody #12 in c-Sharp (Bolet).
8:00/WNCN—Various: Triumphs of Orianna (1601), #1-11 (Pro Cantione Antiqua/I. Partridge).
WNYC—Bartók: Cto #3 for Piano & Orch (Beroff, Frankfurt Radio Sym Orch/Mata).
8:06/WQXR-AM/FM—Saint-Saëns: Piano Cto #5 in F (Entremont/Plasson).
10:00/WNCN—Haydn: Sym #98 in B-Flat (Netherlands Chamber Orch/Bakels).
WNYC—Shostakovich: String Qt #13 in b-Flat (Fitzwilliam String Qt).
11:00/WNCN—Mozart: Qnt for Piano and Winds in E-Flat (Casadesus, Philadelphia Woodwind Qnt).

Thurs., Nov. 3

2:06/WQXR-AM/FM—Chausson: Cto for Violin, Piano and String Qt in D (Perlman, Bolet, Julliard Qt).
3:00/WNCN—Moszkowski: Cto for Piano in E, Op. 59 (Bar-Illan/Antonini).
4:00/WNCN—Boieldieu: Cto for Harp (Robles/Brown).
4:06/WQXR-AM/FM—Mozart: Piano Sonata #11 in A (Entremont).
6:00/WNCN—Beach: Theme and Variations, Op. 80 (Gold, Alard Qt).
6:30/WNYC—Gershwin: Song Book, excerpts (Bolcom).
7:00/WNCN—Berlioz: Nuits d'été, Op. 7 (de Los Angeles/Munch).
8:00/WNYC—Shostakovich: Sym #5, Op. 47 (Bavarian Radio Orch/Haitink).
8:06/WQXR-AM/FM—Mahler: Excerpts from Des Knaben Wunderhorn (Norman, Quirk, Haitink).
10:00/WNYC—Haydn: String Qt in B-Flat, Op. 76, #4 (Italiano).
11:00/WNCN—Fauré: Sonata for Violin and Piano in A, Op. 13 (P. Zukerman, Neikrug).

Fri., Nov. 4

2:06/WQXR-AM/FM—Handel: Cto Grosso in D, Op. 3 (Mainz Chamber Orch/Kehr).
4:00/WNCN—Korngold: Cto for Violin in D, Op. 35 (Perlman/Previn).
4:06/WQXR-AM/FM—Liszt: Piano Cto #1 in E-Flat (Dichter/Previn).
5:00/WNCN—Brahms: Sonata for Clarinet in E-Flat, Op. 120, #2 (Pieterson, Menuhin).
6:00/WNCN—R. Strauss: Death and Transfiguration, Op. 24 (Vienna Phil Orch/Previn).
6:30/WNYC—Rossini: The Barber of Seville (Zimmermann, Fissore, Sarfaty/Meltzer).
7:00/WNCN—Sousa: Stars and Stripes Suite (Boston Pops/Fiedler).
7:06/WQXR-AM/FM—Schubert: 12 Waltzes, Op. 18 (Bordoni).
8:00/WNCN—Handel: Cto Grosso in A, Op. 6, #11 (English Chamber Orch/Leppard).
8:06/WQXR-AM/FM—Milhaud: Sym #4 (French Nat'l Radio Television Phil Orch/Milhaud).
9:00/WNCN—Handel: Solomon, excerpts (Ciesinski, Hardesty).
9:06/WQXR-AM/FM—Schumann: Sym #1 in B-Flat, Op. 38 (Philadelphia Orch/Muti).
10:00/WNYC—Strauss: 4 Last Songs (Schwarzkopf).
11:00/WNCN—Klughardt: Qnt for Winds, Op. 79 (Boehm Qnt).

Sat., Nov. 5

10:06 a.m./WQXR-AM/FM—Vivaldi: Cto in F (I Musici Chamber Orch).
11:00 a.m./WNCN—Haydn: Sonata for Piano #33 in c (Brendel).
12:00/WNYC—Copland: Appalachian Spring (Mehta).
1:00/WNCN—Reger: Qt #1 in g (Reger String Qt).
2:00/WNCN—Liszt: Cto for Piano #2 in A (Bolet).
2:06/WQXR-AM/FM—Verdi: Otello (Domingo, Scotto, Milnes/Levine).
5:00/WNCN—Saint-Saëns: Sonata for Clarinet and Piano, Op. 167 (Stoltzman, Vallecillo).
6:00/WNCN—Schubert: Piano Qnt in A, Op. 114 "Trout" (Tashi).
WNYC—A Prairie Home Companion.
7:00/WNCN—Mozart: Cto for Piano #23 in A (Gieseking/Karajan).
8:00/WNCN—Borodin: Sym #1 in E-Flat (Toronto Sym Orch/A.Davis).
WNYC—Debussy: Three Nocturnes (Pittsburgh Sym/Previn).
9:00/WKCR—Opera Topics: 1983 International Singing Competition for Verdian Voices, Busseto, Italy.
WNCN—Verdi: Un Ballo in Maschera (Tei, Fioravanti/Franci).
9:06/WQXR-AM/FM—Tchaikovsky: Sym #6 "Pathetique" (Cleveland Orch/Dohnanyi).

Sun., Nov. 6

10:06 a.m./WQXR-AM/FM—Schubert: Sym #1 in D (Israel Phil/Mehta).
11:00 a.m./WNCN—Lalo: Namouna: First Rhapsody (French Nat'l Radio Orch/Martinon).
12:00/WNCN—McPhee: Cto for Piano and Wind Octet (Johannesen, Surinach).
WNYC—Mendelssohn: Trio #2 in c, Op. 66.
1:00/WNCN—Barber: Capricorn Cto, Op. 21 (Peck, Still, Herseth/Kubelik).
3:00/WNCN—Verdi: Qt in e (Netherlands Chamber Orch/Zinman).
3:06/WQXR-AM/FM—Chopin: Piano Cto #2 in F, Op. 21 (Gutierrez/Mehta).
4:00/WNCN—Bax: Sym #5 in c-Sharp (London Phil Orch/Leppard).
5:00/WNCN—Khachaturian: Battle of Stalingrad: Suite from Film Music (Moscow Radio Orch/Khachaturian).
6:00/WNCN—Roussel: The Spider's Banquet, Op. 17 (Suisse Romande Orch/Ansermet).
7:00/WNCN—Paderewski: Sonata for Violin and Piano in a, Op. 13 (Granat, Gray).
8:00/WNYC—Stravinsky: Serenade in A (Berman).
8:06/WQXR-AM/FM—Wagner: Tristan und Isolde: Acts 1 and 2 (Behrens, Hoffman/Bernstein).
10:00/WNCN—Dvorák: Piano Qt in E-Flat, Op. 87 (Trampler, Beaux Arts Trio).

Mon., Nov. 7

2:06/WQXR-AM/FM—Brahms: Violin Cto in D (Perlman/Giulini).
3:00/WNCN—Bach: WTC, Book 1: Preludes and Fugues #5-8 (Richter).
4:06/WQXR-AM/FM—Mozart: Sonata #16 in C for Organ and Orch (Cochereau, Lammoureux Orch/Redel).
5:00/WNCN—Schumann: Sonata for Piano #2 in g, Op. 22 (Arrau).
6:00/WNCN—Haydn: Sym #48 in C "Maria Theresa" (Acad. of St. Martin/Marriner).
6:30/WNYC—Copland: Piano Cto, "Jazz" (Ruskin, Epstein).
7:00/WNCN—Handel: Alcina: Tornami a vagheggiar (Sutherland/Lewis).
7:06/WQXR-AM/FM—Damase: Sonata for Flute, Cello and Piano, Op. 17 (Tioton Trio).
8:06/WQXR-AM/FM—Poulenc: Organ Cto in g (Muarry/Shaw).
9:00/WNCN—Schumann: Fantasia in C, Op. 17 (Weissenberg).
9:06/WQXR-AM/FM—Brahms: A German Requiem (Hinds, Luxon/Tennstedt).
11:00/WNCN—Brahms: Sonata for Violin and Piano #1 in G, Op. 78 (P. Zukerman, Barenboim).

Tues., Nov. 8

2:06/WQXR-AM/FM—Music from the BBC.
3:00/WNCN—Laderman: Cto for Orch (Baltimore Sym Orch/Comissiona).
3:06/WQXR-AM/FM—Beethoven: Violin and Piano Sonata #5 in F, Op. 24 (Milstein, Firkusny).
4:06/WQXR-AM/FM—Lenoir: Parlez-Moi D'Amour (Sills/Kostelanetz).
5:00/WNCN—Bridge: Suite for String Orch (London Phil Orch/Boult).
6:00/WNCN—Bax: November Woods (London Phil Orch/Boult).
6:30/WNYC—Grieg: Holberg Suite (Flagello).
7:06/WQXR-AM/FM—Chopin: Polonaise #7 in A-Flat, Op. 61 (Pollini).
8:00/WNYC—Beethoven: Piano Cto #2 in B-Flat, Op. 19 (Minnesota Orch/Marriner).
8:06/WQXR-AM/FM—Schubert: Sym #6 in C (Acad. of St. Martin/Marriner).
8:30/WNCN—Tchaikovsky: Cto for Violin in D, Op. 35 (Accardo/Rostropovich).
10:00/WNYC—Clementi: Piano Sonata in D (Sgrizzi).
11:00/WNCN—R. Strauss: Sonata for Cello and Piano in F, Op. 6 (Naruns, Berzkalns).
WNYC—Honegger: Cello Sonata (Reese, Feninger).

Unless otherwise indicated, all times are p.m. and all stations are FM

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Pop/Jazz

NGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 11/4, 5, John Hicks Trio. 11/11, 12, Major Holly and Hilton Ruiz. No credit cards.

LUE NOTE—131 W. 3rd St., 475-8592. Three shows nightly, beginning at 9:30. 10/31, Armen Donelian Trio. 11/1-6, Ahmad Jamal Quartet. 11/7, Mark Morganelli and the Jazz Forum All-Stars. 11/8-13, Latin Jazz Flute Summit with Herbie Mann and Dave Valentin. AE, MC, V.

HE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 10/31, Richard Thompson; T-Bone Burnett. 11/3, 4, Robert Gordon. 11/5, Sonny Rollins. 11/6, Shadowfax; Alex de Grassi. 11/7, 8, Maynard Ferguson & His Orchestra. No credit cards.

RADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. 10/31-11/5, pianist Alan Broadbent and Putter Smith on bass. Music from 9:45. AE, CB, DC, MC, V.

AJUN—129 Eighth Ave., at 16th St., 691-6174. Wed., Ruth Brisbane and Trio. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Music from 8-11. AE, MC, DC, MC, V.

ATTAILS—2589 Broadway at 97th St., 865-6100. Continental/American restaurant. 11/1, 8, Mrs. Foggy Bottom. 11/3, Eliot Archer. 11/4, Jane Gennaro. 11/5, Judy Barnett. Shows at 10 & midnight. No credit cards.

HE COOKERY—University Pl., at 8th St., 674-4450. Thru 11/5, pianist-singer Joe Turner, Mon.-Sat. at 9 and 11:15. Singer Laura Theodore, Sun. at 9 & 11. 11/9, Alberta Hunter returns. AE, MC, V.

AGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 11/5, Fiddle Fever with Jay Unger, Evan Stover and Matt Glaser. Shows at 8:15. No credit cards.

DDIE CONDON'S—144 W. 54th St., 265-8277. 10/31, 11/7, Ed Polcer's Quintet. 11/1, Red Balaban and his Other Cats. 11/2-5, Balaban & Cats. 11/6, John Bunch Quintet. AE, DC, MC.

AT TUESDAY'S—190 Third Ave., 533-7902. 11/1-6, Les McCann nightly at 9 and 11, with extra shows on Fri. and Sat. at 1 a.m. AE, MC, V.

OLK CITY—130 W. 3rd St., 254-8449. 11/1, *The Dream Way Out* by David Williams featuring John Bighan and Ryan Gilliam. 11/4, June and Jean Millington. 11/5, Paula Lockheart Trio. 11/6, Jane Brucker. 11/7, Lynn Samuels. 11/10, The Clancy Brothers. No credit cards.

REENE STREET—101 Greene St., 925-2415. Multilevel floors for entertainment. 11/1-3, Albert Dailey Duo. 11/4, 5, Albert Dailey Trio. 11/6, Albert Daily. 11/8, 9, Rahn Burton. **Upstairs:** 11/4, Eileen Richter; David Peaston; comic Kelly Rogers. 11/5, Susan Halperin; Napua; Kenny Brawner. AE, MC, V.

REGORY'S—63rd St. & First Ave., 371-2220. Mon., 10-3, Baba Motta Duo. Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Matt McErlean Trio with Alicia Sherman. Sun., 5-10, Baba Motta. Mon.-Fri., 5-10, *Loumell Morgan.* AE, CB, DC, MC, V.

ORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-1 a.m., Judd Waldin Trio, play for dancing, alternating with Phil Della Penna. Sun. 4-9, The Tony Cabot Trio. Mon. 7:30-12:30, The Tony Cabot Trio alternating with Phil Della Penna. AE, DC, MC, V.

MMY RYAN'S—154 W. 54th St., 664-9700. Max Kaminsky and sextet Sun.-Mon. Spanky Davis & Sextet Tues.-Sat. AE, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 11/1-5, Ron Carter and Kirk Lightsey. Sun.-Mon., Junior Mance with Marty Rivera. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 11/12, Max Morath in *Pop Goes The Music,* Tues.-Sat. at 9:15 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. AE, DC, MC, V.

MIKELL'S—760 Columbus Ave., at 97th St., 864-8832. 11/2, Slow Train. 11/3-5, Jon Lucien. 11/7, William Komaiko Trio. 11/9, Entity.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Alan Russel Big Band and the Hi Tones. Tues., Vince Giordano and his New Orleans Night Hawks. Wed., Stan Rubin's Big Band. Thurs., Sun., Sol Yaged All-Stars. Fri., Cathy Chamberlain and Dixieland Band. Sat., Bob Cantwell and the Saturday Night Stompers. AE.

ROD GILBERT CAFÉ DES SPORTS—1319 Third Ave., bet. 75th & 76th Sts., 879-1001. Mon., singer Tom Lellis. Tues., David Kyes Duo. Wed., Margrit Taylor Duo. Thurs., Red Hook. Fri., Kenny Brawner Duo. Sat., Windell Stewart Duo. AE, CB, DC, MC, V.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 10 & 11:30, with an extra set Fri.-Sat. at 1 a.m. 10/31, 11/7, Gil Evans Orchestra. 11/1, Banks Brothers. 11/2, Richard Clay with Phil Bowler, Walter Davis Jr., Billy Hart, Curtis Fuller. 11/3-6, Cedar Walton featuring Bob Berg and Billy Higgens. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 11/1 Ray Viking. 11/2, John Shirley. 11/3, Gina Wendkos. 11/4, Cutaways; Push Ups. 11/5, Nite Life. 11/6, Don Yowell; Ethyl Eichelberger. 11/8, Brightons. 11/9, Jon Jarvis. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 10/31, Rene McLean. 11/1-5, Henry Threadgill Sextet. 11/8-12, Philly Joe Jones Quartet. AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with entertainment. 11/1-12, Joyce Bryant sings, Tues.-Thurs. 9 & 11, Fri.-Sat. at 10 & midnight. Every Sun. at 8, Vince Giordano and his Band for dining & dancing. AE, DC, MC, V.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. **Terrace:** 11/1-6, Jaki Byard with Ralph Hamperian on bass. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Shows at 10, 11:30, & 1 a.m. Every Mon., Mel Lewis and the Jazz Orchestra. 11/1-6, Zoot Sims Quartet. 11/8-13, Quest Jazz Quintet. No credit cards.

VILLAGE WEST—577 Hudson St., bet. Bank & West 11th, 691-2791. 10/31, Chris Connor with Richard Rodney Bennett. 11/1-6, Mundell Lowe with George Duvivier. AE, MC, V.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 11/1-4, Two Tenor Boogie with Sammy Price. MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 8. 10/31-11/5, guitarist Joe Beck with Jay Leonhart on bass. Every Sun., pianist Norman Simmons with Phil Flanigan on bass. AE.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. AE, CB, DC, MC.

Comedy/Magic

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret. 11/1-6, comedian Michael Davis. Shows Tues.-Thurs., Sun. at 9, Fri. & Sat. at 9 & 11:30. AE, MC, V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheft. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE, CB, DC, MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. 10/31-11/5, comedians Bob Nelson and Richie Gold, Mon.-Thurs. 9 & 11:15, Fri. 9 & 11:30, Sat. 9 & midnight. Sun. 9:30, talent showcase with m/c Hiram Kasten AE, CB, DC, MC, V.

GOOD TIMES—449 Third Ave., 686-4250. Full menu; comics, singers, and impressionists, 7 nights from 9:30. AE, MC. V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. *Magic cabaret with professional magicians,* Fri.-Sun. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment, Tues. Danny Curtis. Wed.-Sat., David Fisher and Mel Martin. Closed Sun. AE, CB, DC, MC, V.

Disco/Dancing

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

DOWNSTAIRS AT JOANNA—18 E. 18th St., 675-7900. Intimate european nightclub with dancing, Tues.-Sat. from 10 p.m.-4 a.m. (membership or restaurant patrons). AE, MC, V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 11/12, Irving Fields Trio, alternating with singer-pianist Tommy Furtado, nightly except Sun., from 10-3 a.m. AE, CB, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. 11/3, Little Anthony and the Five Satins. 11/4, 5, The Stan Rubin Orchestra. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat., 6-midnight with a lively disco from 10:30 p.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil, Tues.-Sun. 11/1, Lloyd McNeill Afro-Brazilian Sextet. 11/2, Oliver Lake. 11/3, Gumbe Sounds; Contemporary Music of Ghana. 11/4, Loremil Machado and Sarava Bahia Band. 11/5, Pe de Boi'. 11/6, Angela Santos & Sweet Sounds of Rio. AE, V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephen Donet Trio, Mon.-Thurs. 6-midnight, Fri.-Sat. 6-1 a.m. AE, CB, DC, MC, V.

Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 244-3005. Continental restaurant. **Theater/Cabaret Room:** Blossom Dearie sings Wed.-Sat. at 6:30. . . *Dinah, Queen of the Blues* starring Sasha Dalton, Tues.-Sat. at 8:30, Sun. at 3 and 7. . . The Gross National Product in *1983. . .and Counting,* Tues.-Sat. at 10:30. . . Comedy and music with Michael Garin, Fri.-Sat. at midnight. AE, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *C'Est Si Bon* produced by Georges Reich featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist-singer Bobby Cole plays Mon.-Fri. 5-8 and midnight-4 a.m. AE, CB, DC, MC, V.

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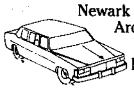

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AE, CB, DC, MC

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ian Room: Pianist Ruth Andrews plays Tues.-
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DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 11/1-4 at 8, *The Nunsense Story*- musical comedy revue. 11/1, Collins & Friedman. 11/2, Deb Arters. 11/3, 4, Carol Roberts. 11/5, Tim Cahill; Mr. Ruby Rims. 11/6, Madelyn Burns; Maxine Lapiduss. 11/7, Semina de Laurentis. No credit cards.

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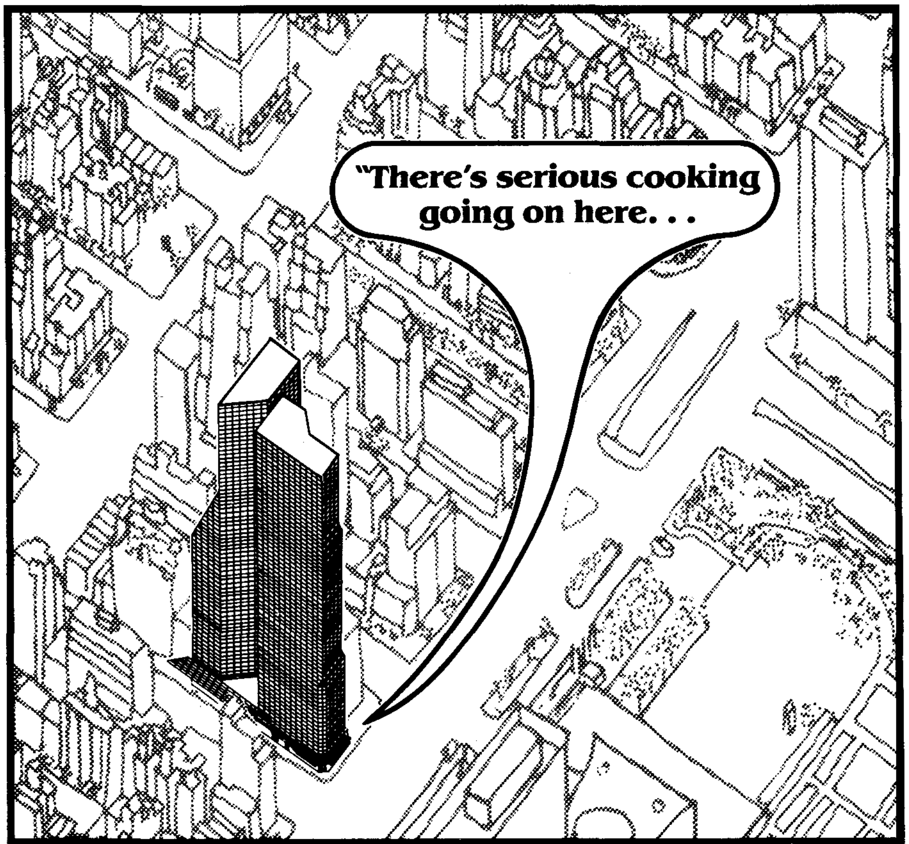
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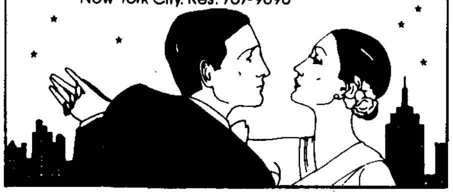

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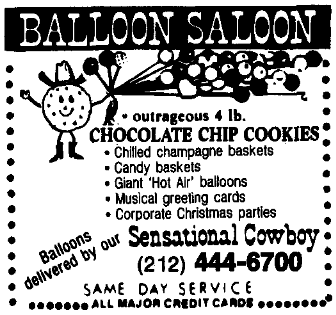

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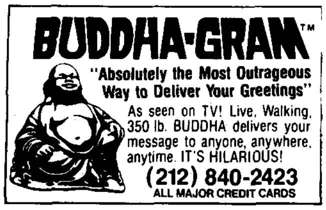

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LEGAL SERVICES

Blumberg & Blumberg—Attorneys. Practice limited to Wills. 212-662-9203.

Attorney—Former IRS special agent, specializing in all matters before the IRS. D. Kirsch, Esq. 250 W. 57. 212-765-2540.

Reno Marriage Or Divorce—Fast, private, simple, low cost. Complete legal, travel, accommodation, cost data. Send $15 to N.I.S., P.O. Box 2482, NYC, 10185.

LICENSED MASSAGE

Swedish, Shiatsu Studio—Masseuse, masseur. Hotel/residential. 725-1820.

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Japanese Health Club—212-307-0666. Massage, sauna,steam bath, immaculate.

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A Massage You Will Come Back To—Energizing and totally relaxing by well skilled German masseuse and all the masseuses of former Jo-Anns Studio. Up: 212-974-5117; Downtown: 989-3014.

10 Perfect Is Coziness—Delightful bain moussant pampered massage. 212-575-9013.

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Modique Inc.—(The Dependable Mover). Serving New Yorkers since 1948. Household, commercial, fine art and antiques. Weekend services. No. 1053, 325 West 16 Street, NYC. 212-929-5560.

Samson Moving And Storage—Professional packing. Careful movers. Reasonable prices. Free estimates. 257 East 61st Street N.Y.C. D.O.T 1602. 212-752-5040.

Muller Moving—Household, commercial. 46 states. Pianos, wooden crates, packing, art, antiques. Insured. D.O.T. 1847. 109 East 2nd St. Master Card, American Express, Visa, Diners Club. 212-677-6685

Hud Movers—3 men/large truck $36/hour. 212-461-0428,9. No. 281, 264 10th Avenue, NYC 10001.

The Mother Truckers—You can always count on Mother! She knows best! D.O.T.1330. 32 Gansvoort St. NYC. 212-741-3380. 212-475-2421.

If You're Looking—For a different mover this time, you didn't use Big Apple Moving and Storage last time. 92 St. Marks Place. 505-1861. No.1839. MC/Visa

Always Available—Household and commercial. Packing, art, boxes. Same day service. D.O.T. 1866. 212-786-1350.

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Established 1895—Local, long distance and international moving, storage and packing. Siegler Brothers, Inc., Oregon 5-2333. Reasonable, Florida and California specialists. No.256, 264 West 11th, NYC. I.C.C. No.106384. Binding Estimates.

Wheaton Van Lines Inc.—Long Distance *Movers with the Good Housekeeping* Seal of Approval. Call Van Gogh Movers, N.Y. Agent for free cost survey. 212-431-5450. ICC No.MC87113.

Moving?—You'll love our low rates. S & D Quick Movers, No.399, 91 East 2nd, Ave. NYC. 212-228-1900.

Van Gogh Movers—All our men have concave backs and a highly developed sense of aesthetics. No. 895, 126 Wooster Street, NYC. 212-CA6-0500.

Pyramid Moving Co.—'Honest and efficient moving by men who care about their work." Free moving guide. No. 1870. 1241 Amsterdam Ave.212-222-6663.

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HARRY KIRSHNER & SON
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Designer Furs—At factories prices. Mink, fox, lynx, racoon from $495. I. Brody & Son, 350 7th Avenue, 4th floor, NYC. 212-947-2982. Monday-Friday. 9-6; Saturday 9-3. Master Card and Visa.

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PERSONAL IMPROVEMENT

We're Revamping!—To make it easier for readers to locate the service they seek, we have dissolved the 'Personal Improvement" section and relocated these *advertisers under more specific headings.* See: Counseling, Therapy, Weight Control, Licensed Massage.

PERSONALS

Luvsaver Hotline—Fantasies explored. Instant advice. Nothing taboo. 212-246-0331.

PETS

Cat Sitting—In Your Home. CatCare. Bonded. West: 947-6190; East: 838-2996.

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Weak Back Or Knees?—Home exercisers acclaimed by medical researchers. Pro-joggers, back swing, orthopod. American Anatomics Inc. 212-734-9383.

Stimulating Exercise Sessions—Body conditioning. 212-759-4658.

Relaxation Tanks—The ultimate in relaxation and stress management. Psychologists, chiropractors and other health services. 212-924-4382.

Private Exercise Sessions—Body building. Workouts. Stimulating. 212-807-1756.

Give Your Friend—A birthday present, a Trager Session $15. 212-362-7573.

Muscle Up—Personal weight training in N.Y.'s most exclusive gym. For appointment call Definitions. 212-741-0136.

RESUME SERVICES

The Correct Image—*Resume/career* service. Rita Williams. 212-953-0118.

Resumes That Open Doors—Successful approach cited by McCall's and Christian Science Monitor. Career planning, interview skills. Ruth Shapiro Associates. 212-889-4284 or 212-679-9858.

Resumes—Updated on word process We write, revise. Midtown. 697-1360.

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From $5.00 a Month—24 hour answeri and mail services. Action. 212-279-387

House Cleaners—Home or office. Cleane bartenders, typists, receptionists, painte Free pamphlets. We're At Your Service, I 212-582-0557.

Maids Unlimited—Heavy/light cleani Equipment available. Bonded personn Hourly rate. Party help. 212-838-6282. E tablished 1959. Corp. accounts invited

Houseboys—Our professionals love clean! Fabulous service providing barten ers, movers, painters, hostesses, secretari etc. to homes and offices. Free brochu Lendahand. 212-362-8200.

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Bob Dellacona—Cleaning service. T bottom line is performance. 212-420-17

Rent A Male Secretary—Typing/sho hand in your home. Super skills. Person and confidential. References availabl Manhattan only. $15 hour, 2 hour mi mum. 212-533-2631.

Typing Service—Prompt and efficie *Competitive fees. Eve. 212-688-2486.*

McMaid Inc.—The professional apa ment cleaning service. Corporate a counts. Fully insured. 212-371-5555.

Day Care Alternative—Just had a bab Have under school age children? Do yo want to return to your career? I ca help! For more information, call Mot er's Helper, 212-928-6972.

Yellow Fingers—Cleaning by Chines Home/office. Fully insured. 212-239-062

Easy Street—Simply the best residenti and commercial cleaning service f those who appreciate and require th very best.212-222-1526. Also party help

Call Forwarding—All boroughs. A *swering service. Manhattan.* O number/yours. Digital and secretari messaging. Mail address and vacatio service. Federated Communications. 21 472-1233.

THERAPY

Relaxation Therapy—Progressive tec nique relieves tensions of the day. El *gant mid-town location. 212-758-7068.*

Male Sex Surrogate Therapy—Afford ble professionally supervised progra helps you resume normal relationship Overcome premature reactio impotency, lack of desire. No obligatio or contracts ever! Insurance reimburs ment possible. Midtown. 212-244-0004.

Surrogate Sex Therapy For Men—Re sonable fees includes total services. Pr vate, confidential. Immediate results. R sume normal functions and social lif Safe midtown location. 212-244-0098.

Women's Sex Therapy—Frigid, dysfunc tion, coping, love, divorce. 212-244-009

NEW YORK CLASSIFIED

THERAPY

ı-Sex Therapy—Experienced psycho- ·apists. Supervised Surrogate Pro- :n. Longest established facility in the t; Amazing Results. H.I.S. Group. -391-2023.

ual Difficulties—Affecting your mar- e? Relationship? If you suffer from otency, premature reaction, lack of re, help is available now. Amazing ılts. Surrogate therapy. Daily 10 to 7 . Saturday 9 to 3 p.m. H.I.S. Group. ·391-1637

pathetic Therapy—Relieve your ss and cares of the day. Unique, var- technique for reanimation. Private, ;h East 60's. 212-535-3286.

rogate Therapy?—Are you lonely and ressed because of sexual failures? Are avoiding social relationships, but in h you fear another sexual failure? 'e you tried conventional therapy with substantial results? No excuses now. ɔ is available. Surrogate therapy may your only answer. Amazing visible re- s. Supervised surrogate program. In- ance reimbursement possible. Medi- supervision. Midtown location. Mon- - Friday 10-7, Sat. 9-3, H.I.S. Group. -391-1942.

ıt Side Physical Therapist—10am to n. Appointment only. 212-725-0320.

'chotherapy—Group Tues. and Thur. lividual Tues. to Sat. 212-864-3001.

vate Sessions—Relaxation fulfillment. derstanding therapists. 212-620-0133.

THERAPY/HYPNOSIS

Hypnosis! Self-Hypnosis!—Weight! Sex! Smoking! Memory! J.Walman. 755-4363.

Hypnosis To Change Habits!—Weight, smoking, concentration, self-hypnosis. Suzanne Wasser Simon, M.A. 212-348-1922.

Control Your Mind And Life—Hypnosis! Self-hypnosis! Habits, weight, smoking, stress, anxiety. Pat Buckley, M.A., Psychotherapist. 212-744-2077.

Therapeutic Hypnosis—Weight. Smoking.Phobias.Sessions by Ph.D.212-946-8484

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Fasting, famous Traylor method
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Weight Loss Guaranteed—Up to 10/20 pounds/week. Easily. Quickly. True fasting. Expert supervision. Educational program. Successful follow-up regime. Twenty years in operation. Medically accepted. Pawling Health Manor, Box 401, Hyde Park,No. 2, NY. 12538. 914-889-4141.

Lose 10-20 Lbs—One week at the gracious Russell House, 415 William St., Key West, Fla, 33040. 305-294-8787.

Stop Emotional Eating—Permanently Experienced counselor knows your frustration. Free consultation. 212-308-5891.

VACATIONS

Head For The Hamptons Year Round—Quogue Weather Vane Inn/Westhampton Motel. 516-288-2500, 212-895-1870.

Virgin Islands Crewed Yachts—Packages start $900 per person weekly, including air. 800-243-2972, 203-887-9108.

Luxury Villas, Jamaica—"Casa Joya" in Ocho Rios with private beach, pool, 5 minute drive to town. Accommodates 6. "Villa Albatross" in Montego Bay has panoramic view, private pool, 5 minute drive from airport, accommodates 8. Both with staff of 3 including cook. $2200/week. Call K. Smatt. 212-308-1627.

TRUCKERS

Little Van · Trucking Man—Trucks you carefully. Reasonably. 212-580-7608.

Men With Van—Anywhere, anytime. low rates, reliable. 212-539-9345.

Moving/Trucking—Station wagon, van or 20'. Low rates. Reliable. 212-532-2333

Light Panel Truck—Trucking, pick-ups/ delivery. 212-679-6423 anytime.

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Sell Us Your Furs
Highest prices paid.
We buy, sell & trade fine used furs
NEW YORKER
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822 Third Ave. (50th St.), NYC
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APARTMENTS TO SHARE

The Fair Share—Women's Roommate Center (male shares also). Free screening. Low fee to look. 145 E. 49. 212-751-1212.

APARTMENTS WANTED

Manhattan Apartments Wanted—Furnished/unfurnished. No fee. Prestige Apartments Inc. 212-722-0486.

COMMERCIAL PROPERTY

Disco Lounge Wanted—Smaller operation, any good location, prefer business and property. 212-241-9886.

HOUSES TO EXCHANGE

LA/NY Home Exchange—U.S.A exchanges, sublets, short term executive leases,1984 Olympic Rentals.213-273-6814.

WINTER RENTALS

Aspen House—2 bedroom, in town, fireplace, extras, magnificent view. 5 day minumum. $125 per night. 303-322-7697.

Ski Season Rentals—Luxury townhouses and chalets. 4 major Catskill slopes 15-30 minutes away. Redmond Agency, Arkville, NY. 914-586-2696.

Acapulco, Las Brisas—4 bedroom villa, pool, garden. All services. 212-874-1297.

Florida Keys—Oceanfront, seasonal, 3 bedroom, pool, boat slip. 212-869-2180.

SUBLETS

Luxury Furnished Sublets Needed—For corporate clients. 1 month plus. Services. No fee. 212-889-6345.

STRICTLY PERSONALS

ındsome Black Male, 31—Wishes to ·et a mature woman, 50-65, for lots of 'e and pleasure. NYM Box 182.

ight, Attractive Doctor—Tall, white, ırried male, seeks attractive, slim fe- ıle for friend and lover. Phone, photo, ter. Box 270, Riverdale, NY 10463.

oman Writer—Jewish, 39, life loving, th sunny disposition, sense of humor, agination, compassion, loyalty, curiosity d willingness to work things out, is look- ʒ for commitment from a sensitive, suc- ssful man without gold chains. NYM Box 8.

y Friends Offered—The following to lp you know who I am: first class ıarts, pretty, sophisticated, warm, clev- , creative, empathetic, honest, capable, ·ect, special. What they omitted was my od taste in friends. 31, Jewish, female, ıll educated, well-traveled, share fre- ent laughter and hugs. Seek same in a ın, 30-38, Jewish, tall and solid, a hap- grown-up still playful, with gratifying reer but not consuming. I ask a lot, I ıow, but I offer alot too. If you're it, or you know him, hurry. Please? P.O. Box ;3, Chappaqua, NY 10514.

'hen replying to an ad with a NYM Box umber, address your envelope to New ork Magazine, 755 2nd Ave., N.Y.C., N.Y.)017. Responses are forwarded via U.S. lail for six weeks from issue date.

Recovered Academic (Ph.D)—Now happy hack writer, is a slim, sensual woman, 33. I seek an adventuresome, imaginative, witty man under 40 who acts kindly, thinks maturely, feels deeply, laughs easily. No aspiring writers. Photo appreciated. NYM Box 226.

Woman Drops Leaflets—From balloon. Fined for littering. She's unhinged? No. She's sane enough to risk to find mate. She's young enough to dream, old enough to compromise. Relaxed company but can ignite. Positive outlook but no cheerleader. Loves Monty Python, Hamlet, Gershwin, Mozart, silk and lace, jeans, home, travel, good wine, friends. Intentions serious towards a man over 40, who respects health and appearance, is capable of feeling delight. NYM Box 169

Attractive, Jewish Widow—Financially independent seeks sincere, honest, 50-60 male counterpart for theatre, travel and warm relationship. NYM Box 174.

Successful, Married Businessman—40, white, trim, happily married but bored. Seeks attractive, Westchester female for afternoon affair. Discreet. Photo/phone. NYM Box 175.

Very Attractive, Professional—Sincere, single, Jewish female, 27, seeks same in a man, 28-34. Strong, aggressive a must. Photo/phone a must. NYM Box 176.

Attractive, White Male—48, 6' tall, slim, bright, active, kind, supportive, emotionally and financially secure seeks female, 30-40, non-smoker, at least 5'4", bright, attractive, cuddly, energetic, affectionate, with sense of humor, varied interests, to share a permanent relationship. Photo/ phone is essential for a reply. NYM Box 222.

Pretty, Intelligent Widow—50, slim, financially independent, slightly handicapped, Englewood lady, desirous of educated, financially secure, attractive male to share dining, theater, etc. NYM Box 231.

Female Companion—26, for mature NY woman. Box 612173, N. Miami, Fl 33261.

Successful, Wonderfully Jovial—Huggable executive desires bright, beautiful model, 30-40, to share elegant dining, concerts, opera, theatre, museums etc. Occasional sports, disco, rock music okay. Send photo/phone. NYM Box 181.

Successful Male Attorney—Age 48, with children, seeks Jewish woman who is attractive, buxom, educated, pleasant, non-aggressive, with class and financial means. Picture please. NYM Box 178.

Ex Model, Theater Critic— 39, cute tall, self esteemed, 40's. NYM Box 180.

All Work, No Play—For too many years have brought me riches but no woman to share the pleasures of New York with. I enjoy cultural and intellectual pursuits, am non-religious, never married, have no plans for marriage or children, came from the West, am 6'1", 175 lbs., 37 years old, good looking, personally very warm and upbeat. I seek a woman who is beautiful, slim, mentally stimulating and preferably under 30. Phone and picture (or photocopy) required. NYM Box 232.

Witty, Attractive—Professional woman, good cook seeks "hungry," single, professional man, late 30's to early 50's, to share a dinner and possibly future meals. Phone/photo if possible. NYM Box 132.

Are You A Man—35 plus with a secure sense of self, a wry sense of humor, a satisfying career, no attachments and a decent backhand? Do you have the honesty, openness and capacity for affection needed to nurture a lasting relationship? I'm a mid-30's, petite, deliciously adorable, brunette, Jewish non-princess with a variety of interests. I'm creative, humorous and intelligent, exceptionally successful in business and a fantastic cook. My backhand needs work. If you are the special man I've described, please write with phone and photo. NYM Box 310.

More Strictly Personal ads continued on next page.

STRICTLY PERSONALS

Strictly Personals is a weekly feature. **The advertising rate is $17.25 per line.** Minimum size ad is 2 lines. Add $11.50 for NYM Box Numbers. Check or money order mus accompany ad order and be received by **Closing (every Friday by 4 P.M.) 10 days prior Monday's on sale date.** Phone orders accepted only with American Express, MasterCard or Visa. All ads accepted at the discretion of the publisher. 212-880-0732. **When replying to a NYM Box number address your response to New York Magazine, 755 Seconc Avenue, N.Y., N.Y. 10017, and write the box number in the lower left corner of your envelope.** Responses to NYM Box numbers are forwarded via U.S. Mail for 6 weeks from issue date. **Sending advertising circulars to Strictly Personal box numbers is not permitted.**

Classy, Handsome, Affluent—Male, 40, very intelligent, successful, and accomplished with multi-faceted interests. Seeks exceptional female, beautiful, intelligent, uninhibited for mutually rewarding relationship. NYM Box 233.

Blue-Gray-Eyed—Single, white, Jewish female eager to meet a sensitive and successful man with a wonderful sense of humor. I'm 45, 5'6", attractive, successful executive with interests ranging from theater and fine dining to the beach and travel. I am a strong and energetic woman interested in finding a single man, 40-50, to share pleasant times together. NYM Box 179.

Wanted—Rich man with a poor man's mentality (i.e. unassuming, not pompous). Should be over 5'10", 26-36, and quite handsome. Also should be funny, talented, educated, sensitive, mature, and faithful. Reward: 28 year old, beautiful, slim female, 5'9", who is all of the above except rich. NYM Box 234.

Successful, Comfortable Executive—White, married, mid 50's, seeks unattached, attractive, elegant lady, 28-39, for refined, romantic evening dinners. Photo/phone essential. NYM Box 229.

Simply Sensational—Ivy educated, female beauty, 26, seeks single, tall, handsome, Jewish male, 26-35, for relationship. Photo, phone. NYM Box 167.

Attractive Brunette—27, looking for a handsome, Jewish, financially secure male, 27-35, to share the finer things in life. Photo/phone. NYM Box 168.

Dentist—Male, 30's, sincere, romantic, seeks quality female. NYM Box 223.

Successful Professional—48 years old, single male, financially secure. Tall, good looking, bright, warm, witty, sensitive, varied interests, enjoys life. Seeks lovely lady to share friendship and the magic that two very special people may find together. P.O. Box 6919, FDR Station, 909 Third Ave., N.Y., N.Y. 10150.

Petite, Intelligent Lady—Attractive, blonde, English, traveled, somewhat lonely, wishes to meet educated cultured gentleman, 58 plus. NYM Box 308.

Desired—Romantic, handsome, professionally ambitious, humorous, successful man 40-50, who likes the quiet times and the social life for chemistry with female and 40 counterpart. NYM Box 309.

Does Our Chemistry Blend?—Mature, married, retired male, tall, handsome, slim. Loves art, music, drama, oriental food. Seeks discreet daytime sharing of interests and intimacies with compatible woman. Photo/phone. P.O. Box 196, Lenox Hill, NY 10021.

Anxious—Attractive, young looking, 58 year-old, refined woman with devastating inhibitions, surviving 5 grown children, would like mature, lonesome male who likes people, dinner, theater, music and dancing. NYM Box 170.

Millionaire M.D.—(I'm not). But I am an intelligent, caring, witty, good looking (would a mother lie?), cultured, physically fit, 33-year old professional who's really got his act together. All I need now is the right woman to make life more meaningful. NYM Box 152.

Sexy And Smart—Beautiful, shapely, petite (5'2", 105 lbs.) blonde, blue-eyed, Goldie Hawn-type. Successful, creative, 38 year old entrepreneur. Turned on by nonsmoking, bright, highly verbal, well to do, tall, dark and single man, over 40, not afraid to share intimacy and laughter with a woman who's got looks, brains and independence. Send letter and photo. NYM Box 153.

Pretty Woman—Slim, 30, children's book writer, warm, with traditional values seeks attractive man, early 30's, who is sensitive, smart and funny. NYM Box 313.

Ebony Woman Of Beauty—36, with grace, style and intelligence seeks tall, unattached man who has a lot to offer. Reciprocity and gentleness key to the relationship. NYM Box 177.

Single, White Jewish, Female—Workaholic, 35, 5'3", with a non-stop sense of humor feels it's time to explore the personal aspect of life. If you're the Lewis to my Clark, 32-42, single, white, clever, sincere, secure man who loves children, hugging and laughing, write NYM Box 171.

Vivacious—Sharp, sophisticated, athletic, adorable and funny, all in a blonde, blue-eyed, attractive 5'1", body of a Jewish female, 26, in search of a great fun loving man 27-40. Photo please. NYM Box 312.

Glamorous, Amorous, Blonde—Female, medical professional, 44, wishes to meet a refined, educated gentleman who enjoys the finer things in life. PO Box 1052, Fort Lee, NJ 07024.

IMPORTANT NOTICE

Strictly Personal ads are for helping people meet people. Every week *New York* Magazine forwards over 2500 responses to those interested in love, marriage, romance, etc. If you haven't placed your **Strictly Personal** ad you're missing a great deal. The Advertising rate is **$17.25** per line. Minimum size ad is 2 lines. Add **$11.50** for NYM Box Numbers. Check or Money Order must accompany ad order and be received by **Closing (every Friday by 4 p.m. 10 days prior to Monday's on sale date).** Stop procrastinating. Order your **Strictly Personal** ad now and meet your special person. Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-0734, or send in your **Strictly Personal** ad to: **Classified Department *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. All Ads accepted at the discretion of the publisher.**

If You Like—Skiing, theater, dancing, reading, beach, dining out, keeping in shape, new experiences, and aren't threatened by an intelligent female, let's explore a possible relationship. Interest in 38-42 age range. NYM Box 161.

The Time Has Come—For this beautiful, ambitious, single, white, Jewish, businesswoman, 32, adventurer to meet a new special man. I love the finer things NY has to offer, dining, dancing, theatre, arts, ballet and jazz and who also loves antiquing, weekends in the country, champagne by a fireplace, gourmet cooking and traveling. Are you a single, white businessman, mid-30's to young 40's, who's good looking, secure, successful, enjoys life, with a good sense of humor, loving, caring and affectionate, also looking for the experience of quality with a special woman. If you are, our time has come. Would love to hear from you so this stranger no longer will be. Please include photo and phone. NYM Box 162.

Handsome Male Dentist—41, 5'10", thin athletic, warm seeks very attractive thin, shapely, warm, single, professional woman 25-37, for good times and hopefully lasting relationship. Photo appreciated and phone. NYM Box 306.

Tall, Slim, Jewish Male—48, Monteverdi, and Monty Python, rider, seeks cultured horse woman, for caring. NYM Box 163

If You Are A (Fineshmeker)—In the arts, music, people, if you tried the Hamptons, you hate bars, and traveling alone, if you still truly want to make friends with a professional, attractive and fun woman, write to NYM Box 164.

Tall, Trim, Well Educated—Solvent, simpatico, mismated Manhattanite, 48, seeks new love for second chance at happiness. NYM Box 165.

Wanted: Adventurous Male—To play with on secluded beaches, deserted islands and in the snow. If you are 40 plus, attractive, successful, single male, send a letter to green-eyed, blonde, Jewish female; attractive, warm, playful, vivacious, successful, enjoys laughing, dancing, travel, yachts, country weekends, fireplaces and maybe lasting relationship. Photo/phone. NYM Box 307.

Handsome—Successful, educated, brown complexioned male, 42, 6', 185 lbs., with varied interests. I visit NYC often from abroad. Interested in single/married woman, who can entertain and visit me so I can reciprocate. Age, race, size unimportant, chemistry isn't. Photo a must. Box 134, 1742 2nd Ave., NYC 10128.

Beautiful, Bright, Lively—Professional, Jewish woman, mid-40's, seeks successful male, 40's-50's who seeks caring relationship. Photo/phone. NYM Box 227.

Gentleman In Mid-Two Figures—With bank account in top three figures seeks lady with best of figures who can clean a pool, cook a chicken and tell a badger from a pussycat. NYM Box 160.

A Very Good Looking—Single, wh male, blue eyes, dark hair, 175 lbs., ambitious, sincere, successful busine man, seeks very attractive, slender, s gle, white female, 18-27, prefera blonde, for quality relationship. A mu letter, photo, phone. NYM Box 172.

Successful, Professional—Very attracti slim businesswoman, mid-40's, varied tellectual, political and cultural interes enjoys love, life, laughter. Seeks sin man with shared values. NYM Box 1

Extraordinarily Gifted—Success artist/designer, mid 40's, single wh male, definitely appealing to the eye, cessible, gentle, intense yet playful, ma varied interests, looking for extrem bright, very intuitive creative wom healthy, trim, non-smoker, very goo looking mid-30's, to enjoy exploring su tle nuances of a potential companio ship. NYM Box 154.

Price Waterhouse Auditor—You've be there 2 months. You got off at Hartsda You wore blue, red, white striped dre You spoke to a guy who was drinki beer. Please help me find her. I thi you're cute. NYM Box 155.

Educated Executive—Divorced, whi male, 57, interested in classical musi museums, travel and people watchin Tired of same work after 25 years. If could find a slim, petite, in her 40's f male to share life with, I'd consid quitting, buying Winnebago and tourin country for 6 months or so before star ing new career. Must be a warm, witt pragmatist who's enthusiastic about li and laughs easily. NYM Box 156.

Westchester Attorney—Mid thirties, nic looking, outdoors type. Seeks down-to earth, together female for caring relationship. Exchange photos. NYM Box 157.

Physican, Handsome, Sensitive—Successful, witty, cuddly, athletic with varie interests, wants to meet a very beautifu curvaceous and buxom female, 21-3 who is sincere, outgoing, warm fo friendship, fun, romance and possibl lasting relationship. Phone/photo, please NYM Box 158.

Nonsmoker, Nondrinker—Jewish male professional, 44, never married, lookin for a lovely lady, 26-32, to share my life Must have appreciation for our Jewish heritage and traditions, but not shomer shabbos. Please send letter, photo. NYM Box 159.

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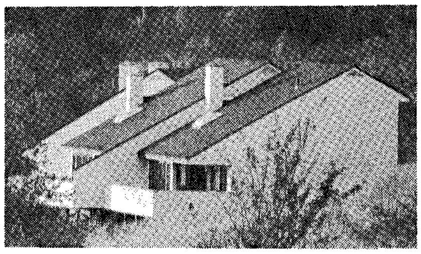

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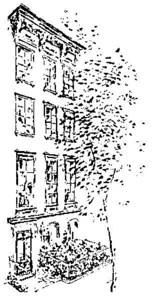

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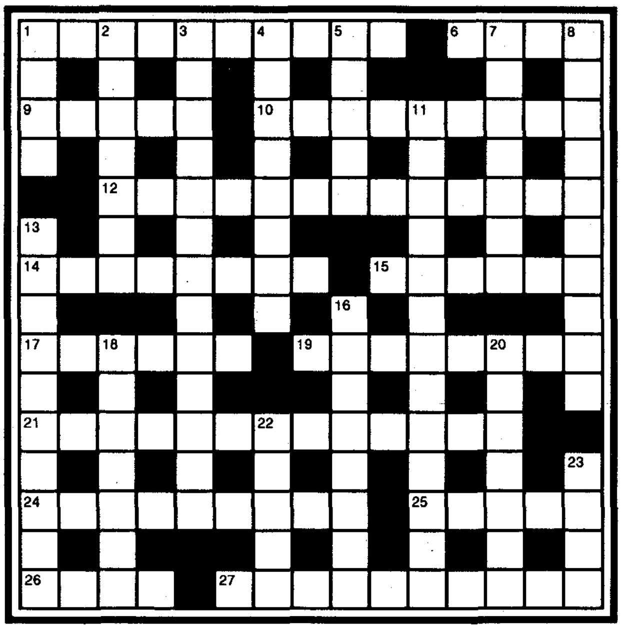
'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 Assigning value to fashion is becoming less intense. (10)
6 Having lost his head the amateur is finished. (4)
9 Organisation used in giving him a Fiat. (5)
10 High ground produces a harvest with poor soil. (9)
12 A good summer, it hit North America unexpectedly. (13)
14 Met Green looking untidy, and just coming out. (8)
15 Make me star in something which runs endlessly. (6)
17 Rogue appearing in operas Callas performed. (6)
19 Charon, for example. (8)
21 One who destroys an aristocrat behind the trees is new to crime. (5, 8)
24 Profitable cartel set up around the eastern district. (9)
25 Service conductor who admits six to vehicle. (5)
26 Young officer has young girl's heart. (4)
27 Something to wear made of evil and ribald material. (6, 4)



Down

1 Beach without a girl. (4)
2 Get rid of air by making home in river. (7)
3 Something written which makes a town seem important. (7, 6)
4 Job which is painful after half-term. (8)
5 Railwaymen half despatched for the tender. (5)
7 Showing animal cunning, putting address to loved one up on a tree. (7)
8 Grievance which, if repeated, despatched me in tears. (10)
11 Playwright's evil spirit is about right for an apprentice. (8, 5)
13 Make a mistake with a business organisation in gratitude for land. (5, 5)
16 Exacted retribution for a degree not once given up. (8)
18 Provided an instance of the worm turning. (7)
20 It is an astonishing thing to discover the motorway unusually clear. (7)
22 Tuck possibly, and it sounds like someone at work in the kitchen. (5)
23 Unwritten but if past it might be a letter. (4)

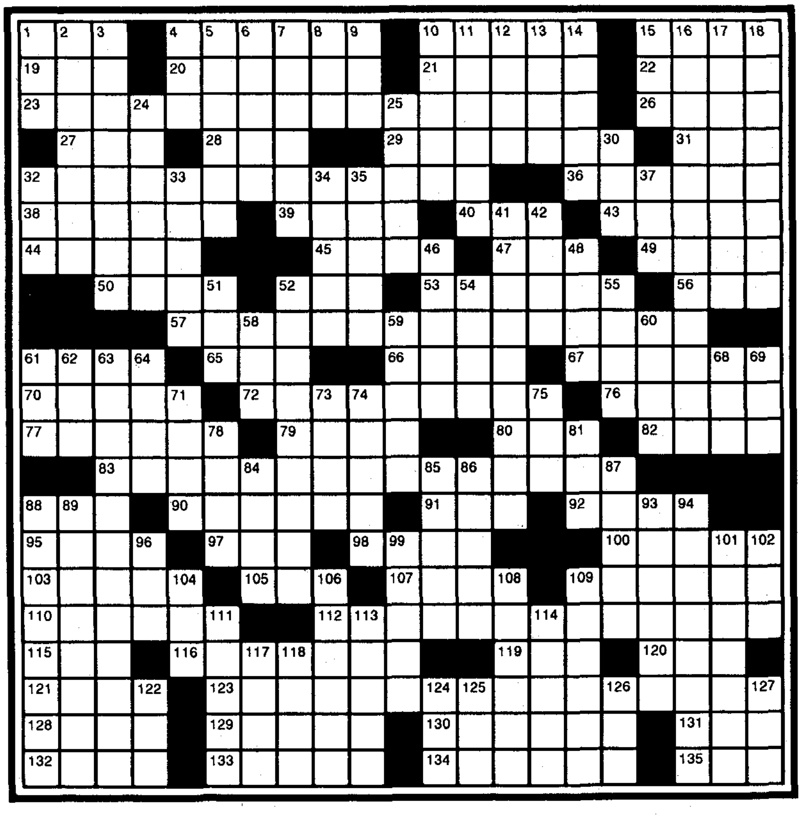
'DIVORCE DIET': 'CUE' CROSSWORD/By Maura B. Jacobson

Across

1 Slithery slayer
4 TV comic Tom
10 Outside, in anatomy
15 Film pooch
19 "Le Coq ——"
20 Phase
21 Tibetan capital
22 Extend across
23 Pre-dinner drink?
26 MacGraw namesakes
27 Shrine city of Japan
28 Sounds of hesitation
29 Quick glim
31 —— -de-France
32 Chip dip?
36 Clergyman
38 Cubic meters
39 Falling-barometer forecast
40 Try the menu
43 Isle of song
44 Sweet sauce
45 —— the kill
47 Country-club V.I.P.
49 "It's —— a Long, Long Time"
50 Start the bidding
52 Hallucinogen letters
53 Rodeo doings
56 Lemon quaff
57 Entrées?
61 Mutt's buddy
65 "—— better to have loved . . ."
66 Refrigerant
67 Gin mill
70 Direction indicator
72 Lone —— (Texas)
76 Waken
77 Down Under natives
79 Pennsylvania port
80 Application datum
82 Rapier's relative
83 The divorce diet?
88 Erhard's therapy
90 Fictional Plaza Hotel brat
91 Joined the marathon
92 Potion portion
95 Barkley's nickname
97 Beard of grain
98 Without: Fr.
100 Real-estate income
103 —— Ababa
105 Begum's spouse
107 Former coins of Riga
109 Jive enthusiast
110 Cruise port
112 Dessert?
115 Ordinal-number suffix
116 Ottawa's province
119 African antelope
120 U.K., once
121 Anna Leonowens's destination
123 Leftover?
128 Familiar fountain order
129 "—— of robins in her hair"
130 "Peer Gynt" temptress
131 After spat or form
132 Chemical endings
133 Philip and Lillian
134 Take turns
135 Alcott girl

Down

1 Tennis edges, for short
2 The Four Hundred
3 "The Tempest" exile
4 Video-game "man"
5 Milo and Tessie
6 Athletic activity
7 More taut
8 World Series mo.
9 To the —— degree
10 Pitcher Face
11 Select
12 Carpet fastener
13 Questions
14 Medical ray
15 Cool —— cucumber
16 Second course?
17 Sewn to order
18 Like a goose
24 Rip to shreds
25 Helen, in Rome



30 Common Market abbr.
32 Former draft org.
33 Ward off
34 Belt site
35 Language of India
37 Hackie's vehicle
41 Have relevance to
42 River feeder: Abbr.
46 Religious pamphlet
48 Snake eyes, at dice
51 Snood
52 Using earphones
54 Great Barrier Island
55 Accoutrements
58 U.S.O. patrons
59 Tightwad
60 Polar bear's raft
61 Traffic problem
62 Paleozoic, for one
63 After-dinner drink?
64 Citadel
68 Monosaccharide
69 Originally known as
71 Cable
73 Greek Mars
74 Carnival features
75 Psyche component
78 Hacienda room
81 Omega
84 Hoover's birthplace
85 Actress Lucie
86 Aesthetic judgment
87 Saddle afflictions
88 Become ephemeral
89 Tranquilizing process
93 Disney's dwarfs, e.g.
94 High praise
96 Before rhos
99 Standoffish
101 Juvenile frog
102 Swine pen
104 —— Paulo, Brazil
106 Yet again
108 Rip a sweater
109 Humphrey
111 Remove a hindrance
113 Mob scenes
114 Terra- ——
117 H. G. Wells's "—— -Bungay"
118 Dill of the Bible
122 My, to Parisians
124 Flivver
125 Lennon's lady
126 Kiltie's refusal
127 Equine has-been

Solutions to last week's puzzles appear on page 142.

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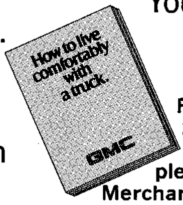
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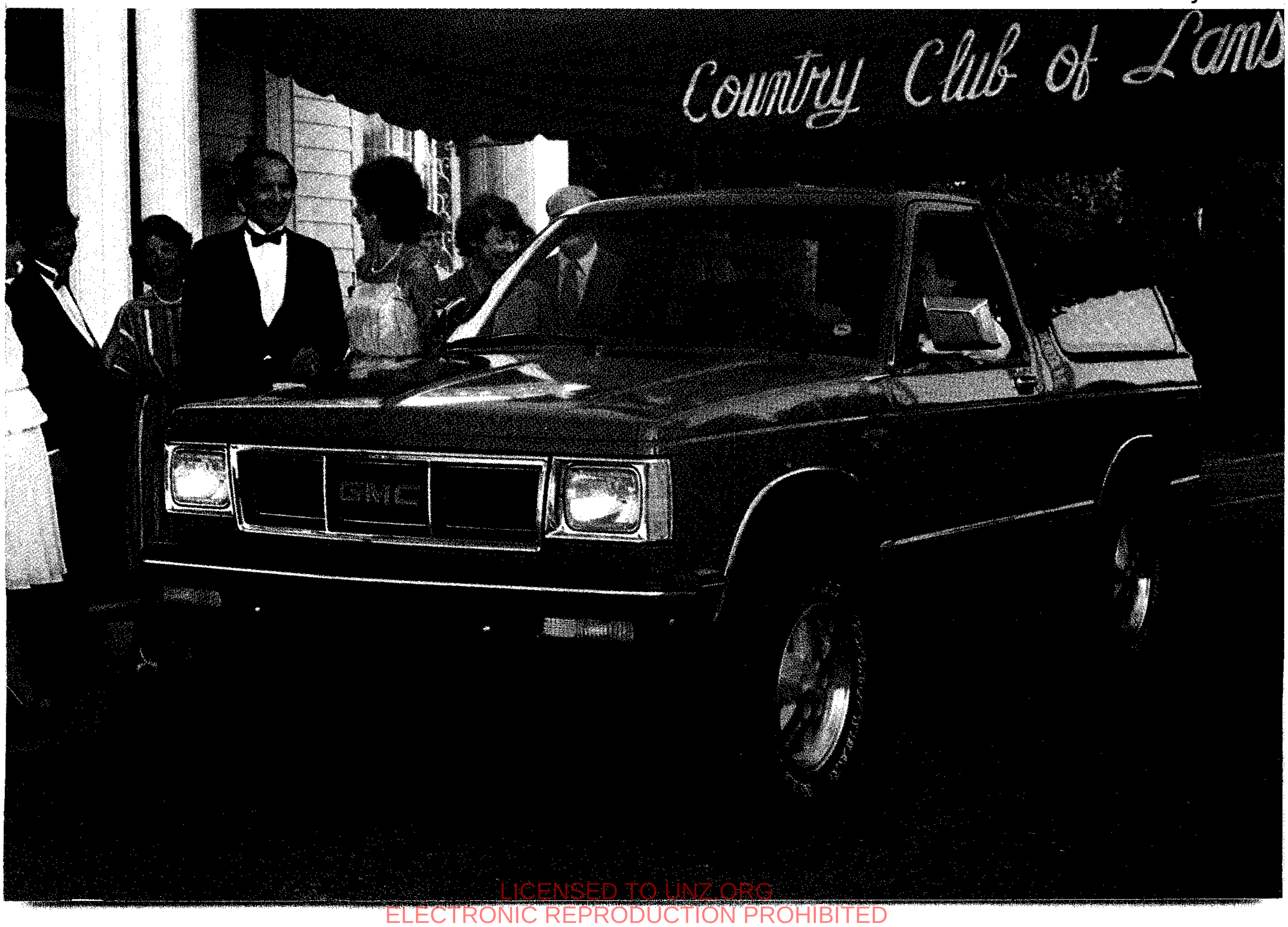

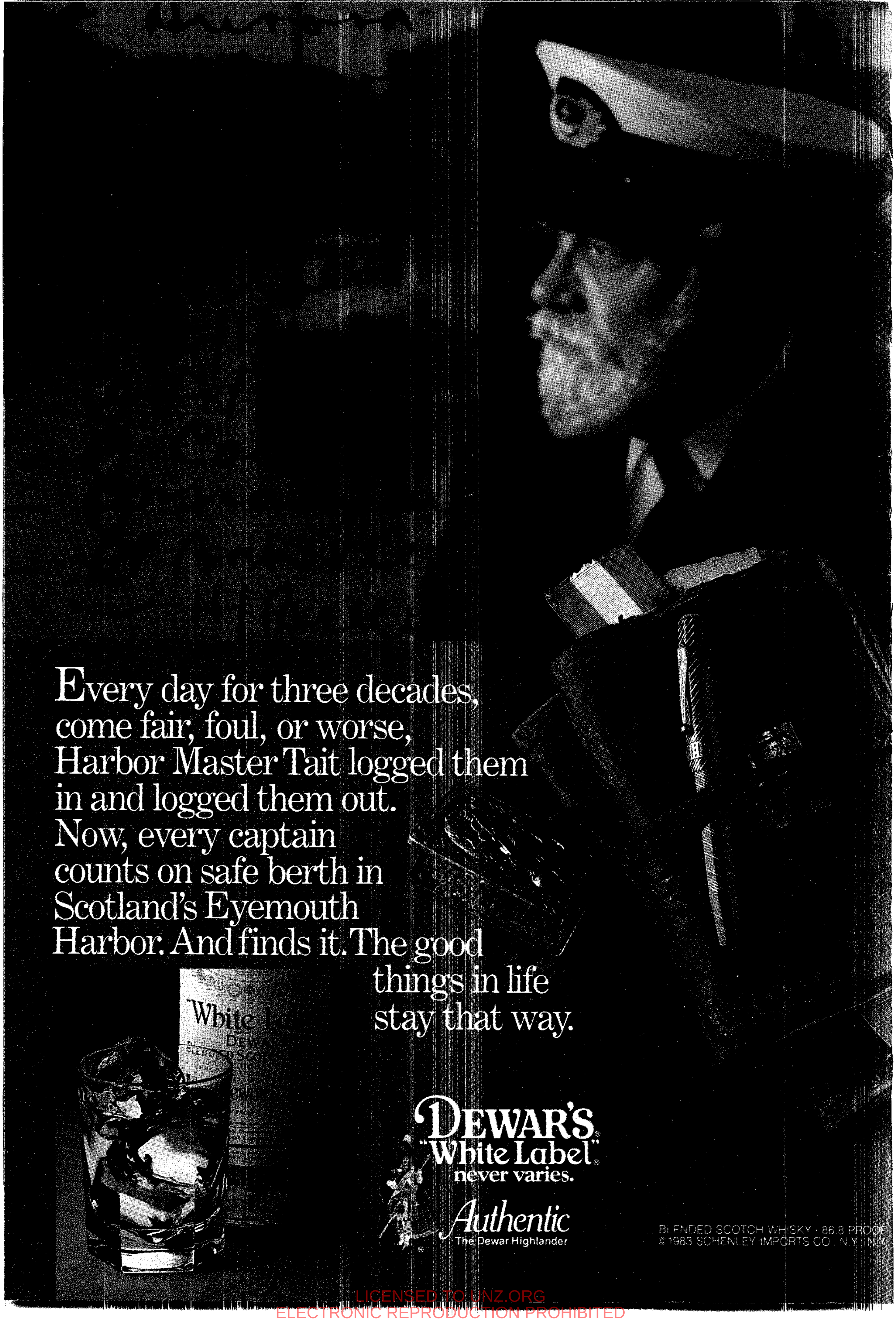

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